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WALL-PAPER DECORATION.

A PRACTICAL GUIDE
TO THE SELECTION, USE AND HANGING OF WALL-PAPER AND
OTHER PORTABLE DECORATIONS.

Illustrated with many Half Tone and other Engravings showing the latest designs.

By ARTHUR SEYMOUR JENNINGS,

Editor of "The Decorator," Author of "Japanese Decoration," "Practical Paper Hanging," "Wall-Papers and Wall Coverings," "Paint and Colour Mixing," etc., etc.
Honorary Consultative Examiner in Decorators' Work to
the City and Guilds of London Institute.

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PREFACE.

THE art of decorating by means of wall-paper has made great progress in recent years, and the most exacting of the public have now placed within their reach means for obtaining good effects in the decoration of their homes without the necessity of spending much money.

The immediate object of this book is to give some useful hints as to the selection of wall-papers so as to produce a restful and pleasing effect free from ostentation or over-elaboration of ornament. The designs illustrated are, without exception, those produced for the present season, and include a wide variety of treatment and colouring.

Success in decoration is, after all, so very much a matter of individual taste that the author did not feel justified in excluding those particular designs which did not meet with his own approval, but inasmuch as his book is intended for widely different readers—for the house-owner or tenant, the architect, decorator, and paper-hanger—he preferred to include designs from both sides of the Atlantic, suitable for all tastes, but at the same time to exclude everything very bad when viewed from an artistic standpoint.

Some of the coloured designs will certainly be admired, whilst others will just as surely be condemned. And the author is convinced from his long experience in matters decorative that there can be no unanimity on the subject. One man, well fitted to judge, will probably praise, while the next man equally qualified will perhaps condemn. To be brief, the author under these circumstances, simply makes the statement that all the designs in his book are good of their kind, and in any case they may be safely taken as a representative or typical selection of the wall-papers at present being sold to the public.

The tendency at the present time for the decorator to make variations in hanging a wall-paper design so as to produce different effects from the same paper is fully dealt with, and many illustrations are given conveying hints as to how this may be done. That the new departure will be further developed during the next few years cannot be doubted, while it is equally certain that such development will redound to the advantage both of the decorator and to the art loving public.

The practical instructions for hanging, etc., are mostly reprinted from the author's former work "Wall-papers and Wall Coverings."

ARTHUR S. JENNINGS.

June, 1907.

b.677

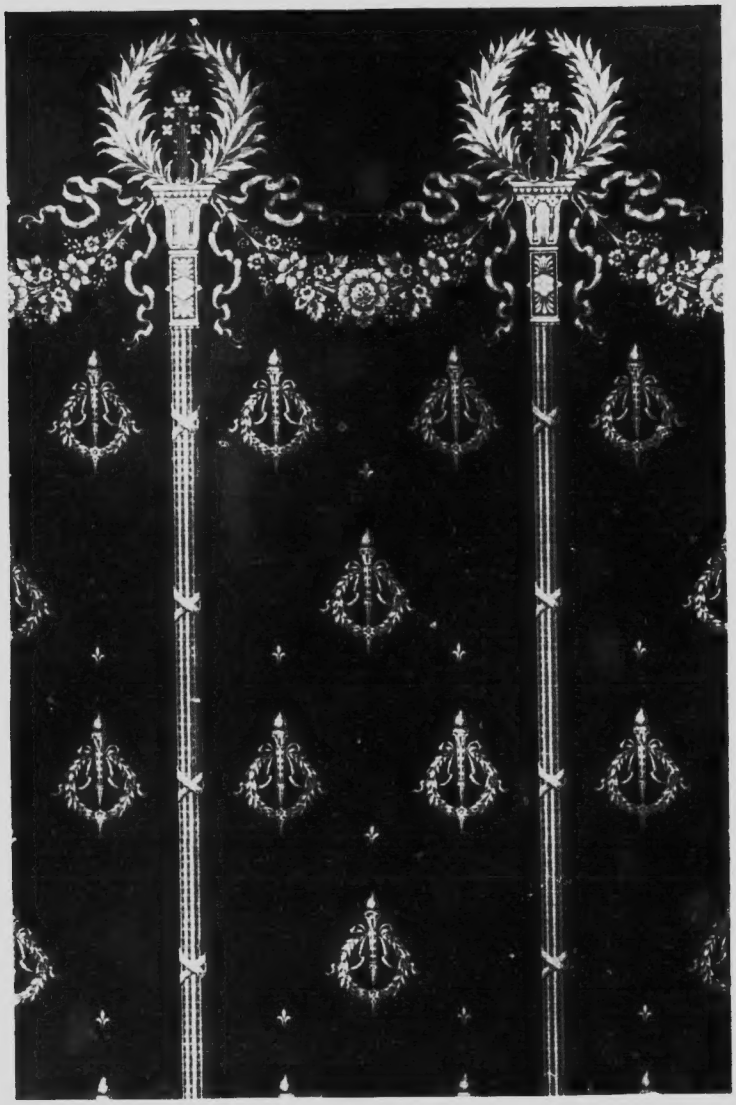

FIG. 2.—THE "NAPOLEON" DECORATION.
Jeffrey and Co.

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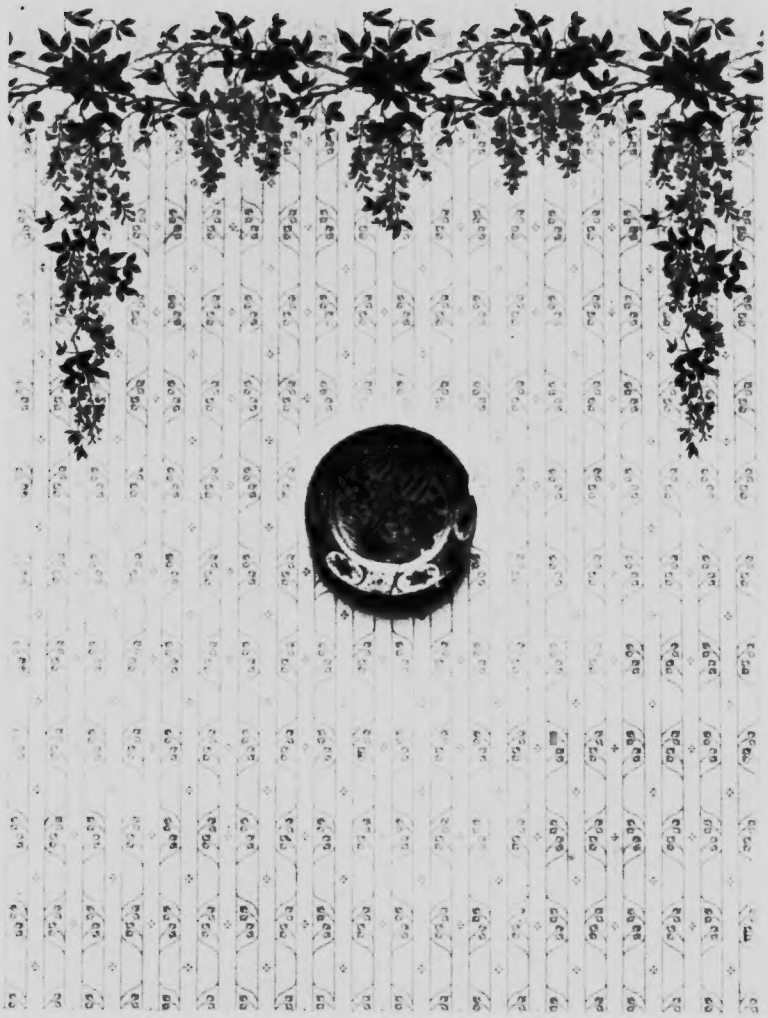
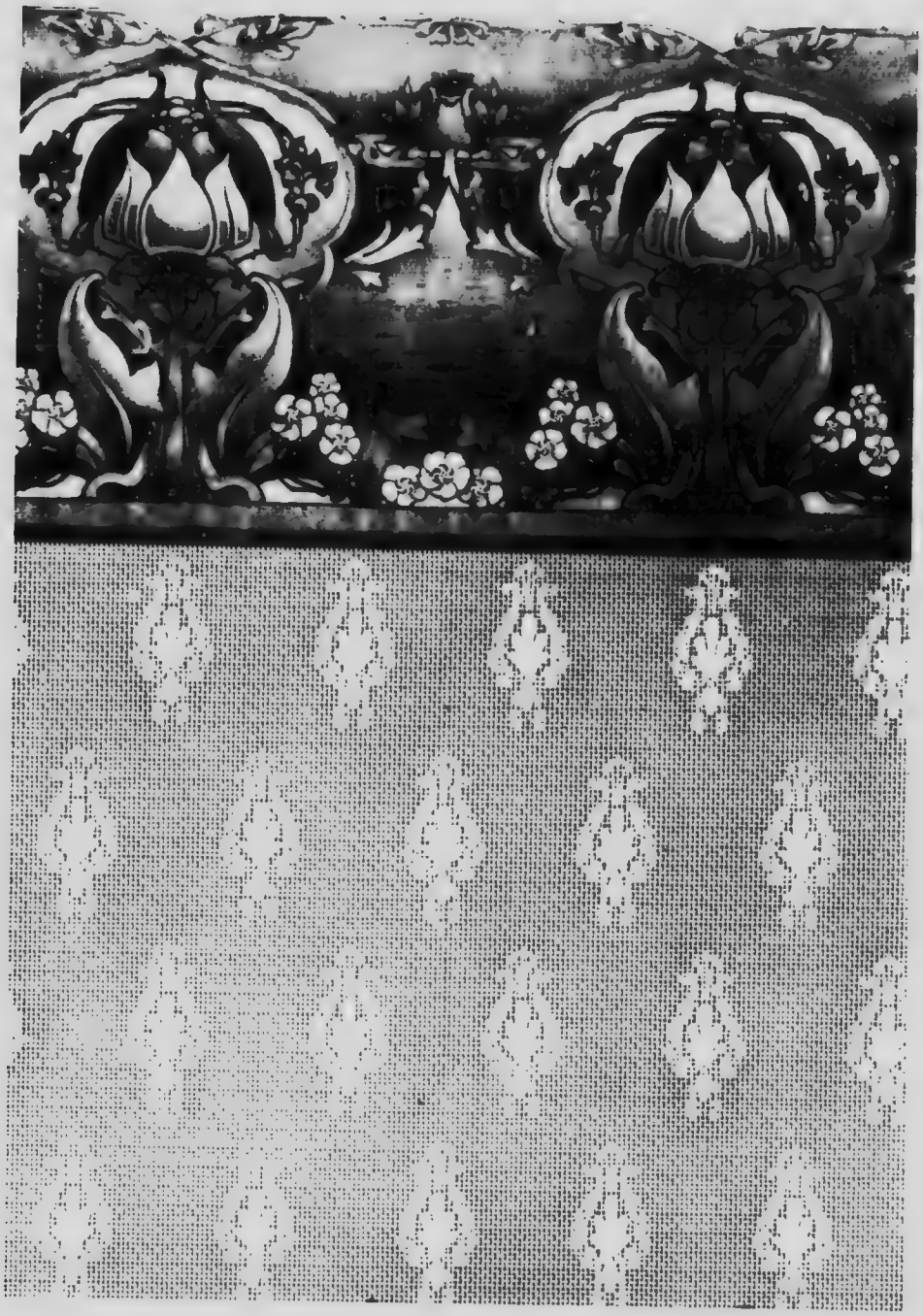


FIG. 5.—THE LABURNUM.

Jeffrey and Co.



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The Wall Paper Manufacturers Ltd Potter Bar

WALL-PAPERS.

CHAPTER I.

HOW TO SELECT WALL-PAPERS.

MODERN development in the design and manufacture of wall-papers has rendered it possible to decorate an average sized room in the best taste for a few shillings, say a sovereign. I am well aware that this statement may appear to be exaggerated; indeed, a writer in the *Pall Mall Gazette* of a very favourable notice of my former book, "Wall-Papers and Wall Coverings" in which a similar statement was made, challenged the assertion, and said that he would very much like to know where to buy such papers. The truth is that everything depends in this matter upon the selection of the papers. There are literally thousands of patterns to choose from, and unless one has the proper judgment, and one might say a natural good taste, the result, of course, will not be favourable.

As a matter of fact the price paid for a wall-paper has but little to do with the appearance it will present when actually hung upon the walls. Thus, a paper costing say 1s. a piece may look very much better than one costing 2s. 6d. Probably nine out of ten of the selections made by the public in general—that is, the inexperienced—may be counted failures, and the principal reason is that the selection is made from pattern books, which give far too small a space to render it possible to form a proper judgment on the subject. If even the papers are chosen in the show-room of a wall-paper merchant and the length is exposed, the result may be disappointing because the conditions as to light, height of room, etc., which prevail in the show-room, are entirely different to those which exist in the room in which the paper is to be used.

Although perhaps 90 per cent. of all the papers used are actually selected from a pattern book, the writer has no hesitation in reiterating

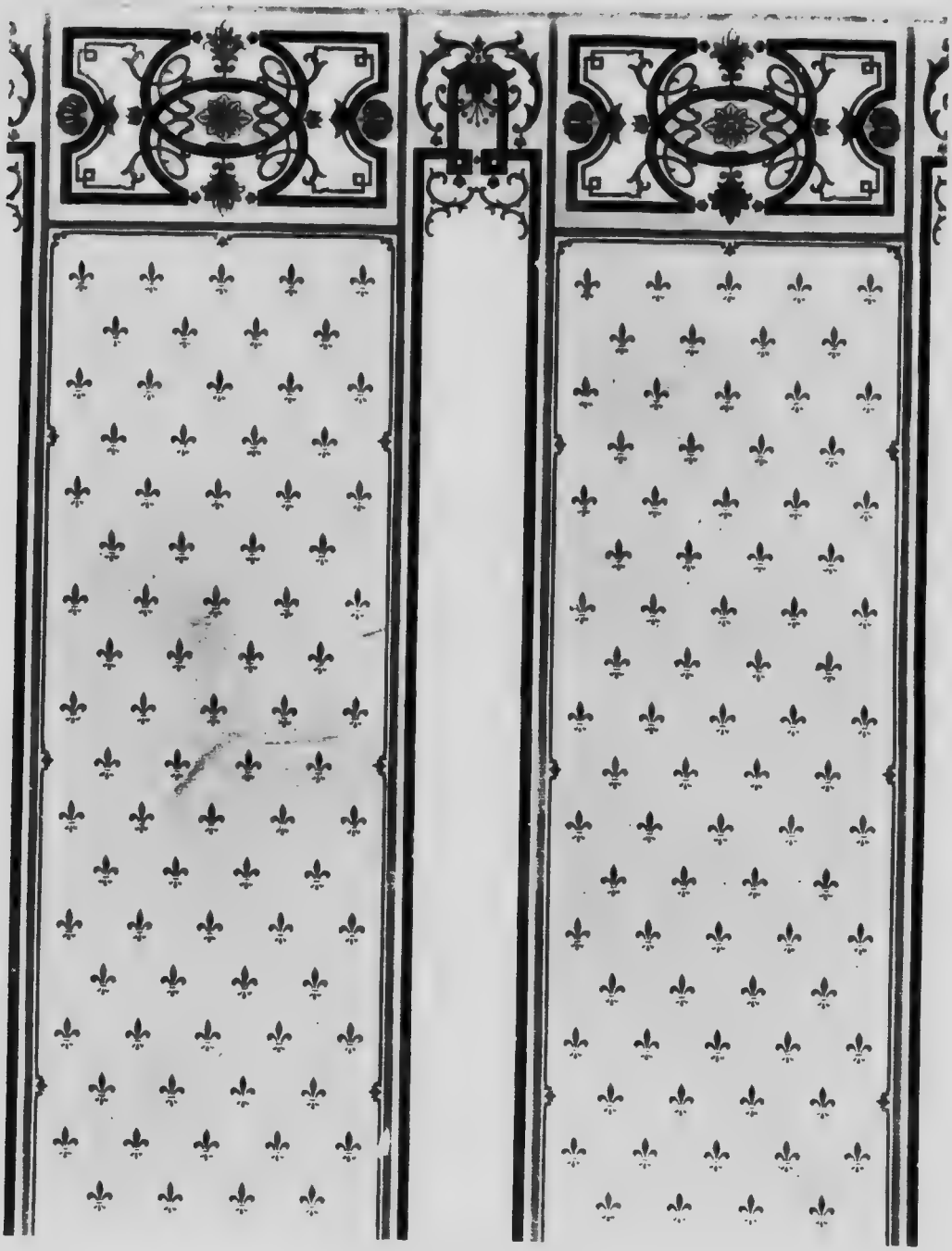


FIG. 5.—PANELLED DESIGN.
The Wall-Paper Manufacturers, Ltd., Potter Branch.

that the practice is wholly wrong, and if a good result under such conditions is produced it is more "by good luck than good management." It is true that the competent decorator can make his selections from a pattern book, because he can carry in his eye the effect of the whole paper when hung, but then, unfortunately, papers are not usually selected by the decorator, and more is the pity. The late Dr. Dresser said in a work published many years ago: "The progress of decorative art rests largely with the decorator. I am often amazed at the conduct of decorators when they are requested to commence the ornamentation of a room, and can only explain their mode of action by assuming their utter ignorance of the art which they profess to practise. Upon seeing their clients, instead of suggesting a style of decoration, they ask how the room is to be treated. 'Do you wish a wall-paper decoration?' 'Shall it be with a dado or without?' 'Shall it be a plain tint or a floral design?' I will send you up a pattern book to choose from and you can select what you please.' Such utterances can only spring from ignorance or timidity. What should we think if, when a medical man is called to see us, he asked how we should like the complaint treated, what medicine we desired, and, if a tonic, whether we should have bark or arsenic? The decoration of a room is as much bound by laws and by knowledge as the treatment of a disease."

Although this is all true enough, as a matter of fact, the decorater is only called upon to make selections of paperhangings in the case of houses which are to be expensively decorated and furnished and even then, the work quite frequently devolves upon the architect. The only safe way in which to make selections is to view the paper chosen when it is actually fixed upon the wall of the room it is intended for. The following plan will not, perhaps, commend itself to the trade, because it will involve some extra trouble, but this book is not intended wholly for decorators. It is hoped that it will be read with some advantage by architects and the public generally.

Assuming that the reader is called upon to make a selection of papers for a house of ten rooms. Certain principles must guide him or her, but after all, innate good taste and judgment will principally decide matters. We know that a blue paper is cold and therefore should only be used in a room which has a southern aspect and is warm looking, so to speak, in itself. We also know that reds and browns are in themselves warm and may therefore be used in rooms which face the north. Vertical striped patterns, it is obvious,

will increase the apparent height of a room, while in a small room of unusual height the ceiling may be lowered by cutting up the space and using horizontal stripes. These points, however, will be considered in their proper place later on. The point now is to set to work to the task of making a selection of paperhangings for our ten-roomed house.

Most wall-paper merchants nowadays have somewhat elaborate show-rooms in which one can comfortably seat oneself and view the different patterns presented. The wall-paper salesman who turns

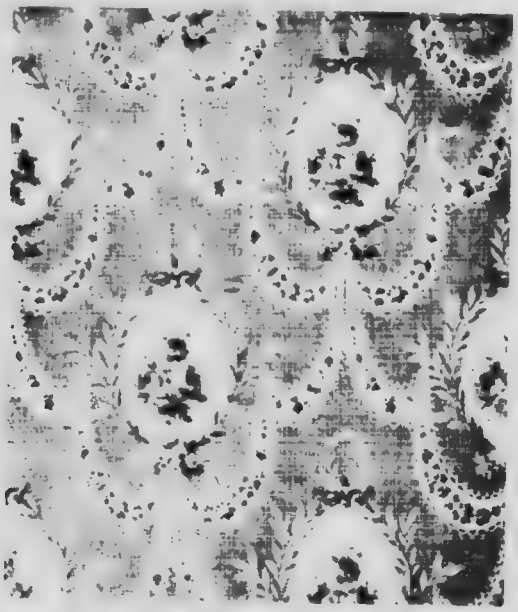


FIG. 7. LACE EFFECT. C. Bird and Co.

over the leaves of the pattern book should be asked to put a little piece of paper to mark all the patterns which appear to be suitable. Having done this, the choice may be quickly narrowed down by taking say half a dozen papers so marked as being possibly suitable for, say, the drawing-room and asking to see a roll of each. These, when unrolled, will give a much better idea of the appearance of the paper than the small section in the pattern book can do. From the six, choose two and ask that two rolls of each be sent to the house and then give

instructions that these be tacked on the wall of the drawing-room. When this is done their suitability may be quickly determined and one will have no difficulty in making a final choice between the two papers. If the room is furnished, so much the better, as it will aid considerably in the selection. If the same plan be followed in all the principal rooms there will be little likelihood of disappointment arising, and, if necessary, a small extra charge may be paid to the paperhanger for the trouble in bringing the extra papers and fixing them in position, and it will be money very well spent.

FIG. 7. ROSE DESIGN. C. Bird and Co.

The force of these remarks will be best understood by taking the case of perfectly plain papers now so much in vogue. When such a paper is looked at in the book, no adequate conception of the appearance it will have on the wall can be obtained, excepting by men of considerable experience. A deep, rich red, for example, may have an appearance which is entirely too glaring, yet when the same paper is placed upon the wall it becomes a background for the furniture

and the pictures. The result in nine cases out of ten will be a warm comfortable, and restful appearance, particularly when it is used in conjunction with white enamelled woodwork which is also at the present time so great a favourite. A green "crinkled" or crepe paper too, produces a very satisfactory decoration, especially if used in conjunction with a handsome hand-stencilled frieze, as will be

FIG. 8. VIOLET MOTIVE. (Jeffrey & Co.)

presently explained. A specimen of crinkled paper will be found at the end of this book.

General remarks for guidance in selecting papers for different rooms will be found under their respective heads, such as "Drawing-room," "Dining-room," "Library," etc.

It may be stated here that it is very necessary to avoid selecting papers which are over-ornamented, a fault which is very common

Fortunately, there has during recent years been a very considerable improvement in this respect. The discriminating public appear to have become tired of papers which are merely repeats of a pattern apparently designed on the principle of getting as much ornament into a given space as is possible. Wall-paper designers are perhaps to blame to some extent for this and produce patterns which will

FIG. 2. SAPLING MOTIVE. Jeffrey and Co.

look well in the pattern book in small sections, but which are far from satisfactory when hung upon a wall in a big mass. The writer has had an opportunity of examining on many occasions designs for wall-papers produced in the various schools of art and has found that in a very large majority of cases the student has made the design on entirely wrong principles. He or she (it is usually the latter) has

taken a piece of paper two or three feet square and has drawn upon it in colours a design which may be said to look very well in itself, but which would not, in the wall-paper man's phrase, "repeat well." The only way in which to successfully design a wall-paper is for the student to design the decoration of a whole wall space, say one which measures 10 by 15 ft., and then, having completed such a design making the drawing to a small scale to pick out of it a small portion sufficient for the repeat of the pattern and draw this full size. Experienced designers of paperhangings find this unnecessary.

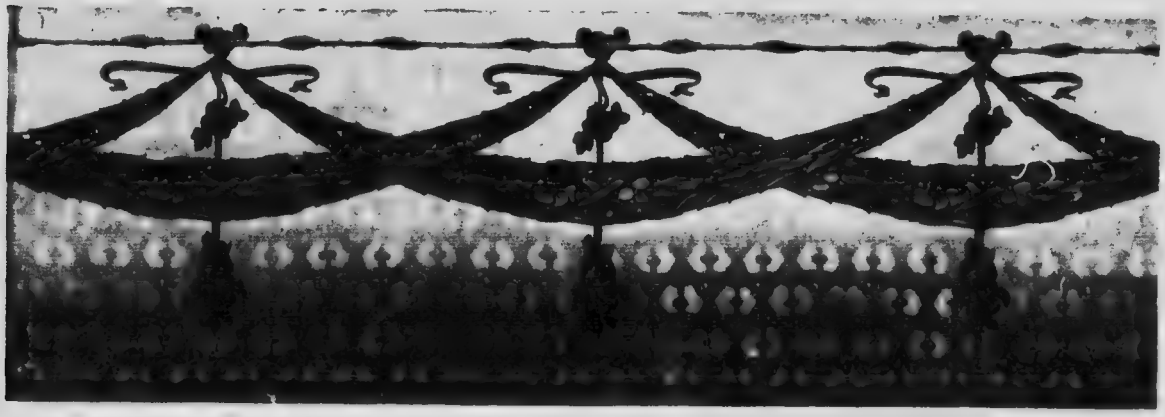
We must not wholly blame the manufacturer or professional designer of wall-papers for the very large number of utterly bad designs which are on the market. The wall-paper manufacturer carries on his business to make money and he is compelled to produce designs which he knows will sell. No consideration of what is good or bad in art can influence him, excepting in the higher priced papers which he knows are likely to be sold to people who, as a rule, have better taste in such matters than the buyers of cheaper papers.

It is generally known that wall-papers to-day are manufactured by comparatively few mills, and that the various merchants in different parts of the country make their own selection, or, in other words, form their own pattern books according to their judgment as to what is most in demand in their particular locality. It is curious to observe that the designs which will sell well in one neighbourhood may be an utter failure in another. The requirements of Lancashire and Yorkshire are entirely different to those in Scotland, while in the United States of America the same difference of taste may be observed. Paperhangings which are eminently successful in Boston would be entirely out of place in a pattern book intended for, say, a small town of Pennsylvania or Ohio. It might be urged that if the wall-paper manufacturers would only produce designs which they knew were good from an artistic point of view, in their respective grades, the public in all localities would quickly come to appreciate them. This is not borne out by facts. The writer has a very keen recollection of a merchant who started business in a manufacturing town in the north of England whose selection of papers was admirable, every design, even to those selling for 6d. or 9d., being thoroughly good. Yet this selection was so little thought of that the merchant was compelled to give up business after a couple of years' struggle.

In making a selection of papers for one's self the task is comparatively easy, but if it is for another person, it is very necessary to ascertain

THE 'PEMBURY' FRIEZE.

THE 'AUDLEY' FRIEZE.



THE 'HARGRAVE' FRIEZE

THE 'MORELLI' FRIEZE.

SHAND KYDD.

as much as possible as to his individual tastes. Many people have an antipathy to some colours whilst others are very partial to certain hues. The decorator who is called upon to make a selection must always bear this point in mind, and the same is true with the architect or any other individual who is called upon to make selections. The writer, who has made very many selections of wall-paper decorations

FIG. 10.—THE PEONY. Jeffrey and Co.

has found it a good plan to endeavour to ascertain his client's general tastes by way of a preliminary by running quickly through a good pattern book and asking which patterns are most liked. He has been enabled to make a mental note of his client's taste as to colour, elaboration of pattern, etc., which have guided him materially in choosing patterns.

We may now consider the most important points in respect to each of the various apartments in which wall-papers are employed. The possibilities of producing varied effects in wall-paper decoration by using exactly the same wall-paper in different ways is deemed of so much importance that the author has devoted a special chapter to the subject, which he suggests might be perused before any attempt at selection is made. It may, however, be pointed out here that it is highly desirable to get away from the eternal sameness which seems to characterise all wall-paper hangings.

Particularly is it desirable to arrange the decoration in such a manner that it may have the appearance of having been designed for the particular room in which it is used. We may take, for example, the "Laburnum" decoration shown in Fig. 3. This design, which is by Sidney Haward is, it will be seen, a long trail of flower repeats, and these are forty-two inches apart. They can, however, if desired, be put in at every twenty-one inches, or they can be left out altogether when it is wished. A scheme of decoration might be framed in which the long trails occurred simply at the corners, but it will be seen that a large variety of different effects can be produced from this one design by a little ingenuity on the part of the decorator. Another illustration which will make these remarks clearer is the "Rose and Smilax" decoration, shown in Fig. 52, and which is designed by the same artist. The "Smilax" trails can be omitted from the space below about two feet from the top, so as to give a good effect of a hanging trail. Let us suppose that this decoration was to be used for a room, just long enough to contain five widths, the "Smilax" trail could in such a case, be used from top to bottom in the middle panel and on each side, while it could be curtailed between the first and the second and the fourth and the fifth panels, and so produce a very pretty effect. Further variations will occur to the reader.

An excellent example of an adaptable design, or one which can be changed according to the size of the room, is that shown in the frontispiece. It is called the "Georgian" decoration, and is manufactured by Messrs. John Line and Sons, Ltd. In the plate are shown side by side, three lengths having at the top elliptical figures, enclosing in two cases a landscape panel, and in the other a basket. The landscapes are pasted over a similar basket design beneath, and are used when occasion requires. It will be seen on the extreme right and left the design is carried right up to the top. The manner of varying the design is as follows: Assuming that the length of a room is just

FIG. 11. THE APPLE TREE DECORATION
Jeffrey and Co.

sufficient to take seven breadths of the paper, the "Georgian" design can be used as follows: In the first breadth the design can be carried to the top, next to this could come a breadth with a landscape panel at the top, then a breadth like the first with the medallion in the middle, the medallion with the basket, then the medallion omitted, next to that the landscape panel, and so on to the end. A little ingenuity would permit of very great variety in the use of this really very fine piece of decorative work. It is pure "Georgian" style, is hand-printed on ivory silk fibre, and sells at 12 -, 15 -, and 21 respectively, according to the design. Plain silk fibre to match is supplied at 2 6 per piece, and the horizontal five inch border at 8d. per yard. The landscape panels are quite artistic in execution, and cost 20 - each.

THE REVIVAL OF OLD WALL PAPERS.

It is well recognised among old decorators that fashions in interior decoration run in cycles, that is to say, that they re-occur every thirty or forty years. At the present time many early Victorian designs are being printed, in some cases from the actual blocks which were cut forty or more years ago. It need, perhaps, hardly be said that such goods are only made in high qualities, and not in the cheaper grades at all, but old designs of all sorts are reproduced, and some of the manufacturers may be said to ransack the earth in order to discover really meritorious designs which are worth reproducing. Reproduction of the styles of Louis XV. and XVI. is, of course, a regular custom. In that most interesting book, "Old Time Wall-papers," by Kate Sanborn, published by Messrs. Clifford and Lawton, of New York, the author says: "Yes, old time wall-papers are being revived. Many old designs which have not been printed for thirty or forty years have been taken up and done in colours to suit the tastes of the period. We find that few of the new drawings excel or even approach the old patterns in interest. The glazed chintzes of the present day are all done over old blocks which have remained unused for half a century, and those very interesting fabrics are in the original colourings, it having been found that any new schemes of colour do not seem to work so well."

FIG. 12. APPLIQUÉ GRAPE FRIEZE AND PANEL BORDER TO MATCH
The Robert Graves Co., New York

THE HALL.

Perhaps no part of the home has been improved more considerably in appearance in recent years than ordinary halls and passages. It is only a few years since the custom in many parts of the country was to finish halls in paper painted to represent marble which was ruled off to represent solid blocks, the surface being varnished. This custom is fortunately, now almost dead, although marble papers are still found in most pattern books. In the better class of houses, thirty or forty years ago, the walls of the halls were usually painted if they were not marbled but both plans are entirely wrong for a passage and hall in which the features are exactly the reverse of an ordinary sitting-room. In the latter there is probably plenty of furniture and a number of pictures, and in that case the walls form a background which should set off both. In the hall, on the contrary, we have a more or less large space, an extensive area without relief and with very little furniture. Plain or marble walls under such circumstances look cold and cheerless. A boldly drawn design of large pattern and of a rich but not glaring colour will transform a cold hall into an apartment, cheerful and warm. This, it may be observed, possesses the advantage that it gives a good impression to a visitor at the moment he enters the house. There are many excellent designs suitable for halls and staircases on the market which may be had from 1s. upwards. One or two designs will be found on pages 70 and 72. Dadoes are still used to a considerable extent in halls and on staircases because they break up the space and also for the purpose of utility. If the dado is varnished and is fairly high, that is, higher than it would be used in an ordinary sitting-room, it bears the brunt of wear and tear. Many house owners varnish the filling above also but the writer sees no advantage in this; the custom probably arises from the fact that in olden days the whole of the surface of the hall was varnished when papered with a marble paper. Papers printed in distemper are intended to show a flat surface, *i.e.*, one free from gloss, and are much prettier in that form than in any other. Moreover, the varnished surface always shows up to disadvantage any inequalities on the wall surface.

Immediately following the decline of marble papers, a large variety of hangings were produced, apparently intended to imitate mosaic work and frequently in very bright colourings. These are still made and used to a very large extent in smaller houses, although

FIG. 13.—22 IN. "TILT" FRIEZE AND PANEL BORDER.
The Robert Graves Co., New York.

they are in the opinion of the writer absolutely repellent. They are mostly made in "sanitary" goods, that is, papers printed in oil colours instead of distemper, and they are frequently varnished, but in either case they have a very common, cheap appearance. To imitate marble slabs or blocks in the hall of a *fiacre* horse is bad enough, but to imitate expensive mosaic work is even worse. Conventional floral or geometrical designs, well drawn on a bold scale, and in fairly bright colours, may, as already stated, be had in such a large variety that there is no excuse for using mosaics and other abominations.

It will be understood that all the above remarks concerning hall decoration do not apply to the square halls so frequently found in country houses. By "a square hall" is meant an arrangement of rooms in which the hall is made to form an apartment in itself, the staircase being usually a prominent feature and the dining and drawing-rooms placed on the left and right hand respectively. In such cases, the hall will probably be often used as a sitting-room while, when occasion requires, the doors leading from the hall will be left open so as to form a suite of rooms. In this case, the scheme of decoration must be considered in its entirety, and the hall cannot be successfully decorated unless it be remembered that several rooms or portions of rooms may be viewed at the same time. The colours and patterns of the entire suite must, therefore, be made to harmonise.

DRAWING-ROOM.

There is perhaps no room in the house in which the decorator has a greater opportunity of showing his talent than in the drawing-room. It is just the one room of all others in which delicacy of treatment is expected, but as in other cases, the style of decoration adopted is largely determined by the furniture. If this is modern and light in design and structure, some of the beautiful "Empire" designs, or Louis XV. or XVI. may be used, but if these are not thought desirable, there is a great variety of delicate and chaste decorations from which to choose from in every paper-hanging merchants' stock. Individual taste in colour must again be taken into account. Ambers, yellow, and delicate patterns are frequently employed, and at present there is a very distinct demand for pure white papers printed in stripes with "flat" (*i.e.*, dull) and glossy stripes arranged alternately. In these cases floral friezes of delicate colourings are employed, and a very beautiful effect is obtained.

The latest fashion in drawing-room decoration appears to be in the use of mauves, violets and heliotropes of delicate tints. These, however, are not always satisfactory when the room is viewed at night time, as they sometimes lose their particular hue and become almost a dead grey when seen by electric or gas light. Some of the modern wall-paper merchants have their show-rooms fitted in such a manner that the blinds may be drawn to shut out the daylight when desired and an electric or gas light is put on so that a customer may see the appearance a paper will have when viewed at night time.

If there is one room in a house which requires more study than another in regard to the furniture, it is the drawing-room. The drawing-room of an old house which is to be re-decorated contains perhaps some good solid old fashioned furniture, and it will not look well if some of the very delicate drawing-room papers are used. In this case, a hanging more like that of a dining-room paper would be appropriate.

As will be explained further on, wall-paper decoration during the last few years has developed in the direction of the production of designs which may be varied according to circumstances. Figs. 1 and 50 show one or two designs of this character which are eminently suitable for a drawing-room decoration, particularly so as they have a novelty wholly absent from the ordinary hanging.

DINING-ROOM.

There is practically no end to the designs which are appropriate for use in dining rooms. Comfort and warmth being so essential, and there being usually a fair number of pictures on the walls, together with fairly heavy furniture, many prefer to use a perfectly plain paper with a handsome frieze above it. This plan has much to commend it as the plain surface forms a background for the pictures and furniture — a necessity which has already been insisted upon — while colour and finish is given by the frieze above. Hand-stencilled friezes are very appropriate, and if judiciously selected are most appropriate. They are, however, somewhat costly. We warn our readers against using the very cheap landscape friezes now on the market. There are, however, many excellent designs of this character eminently suitable for a dining-room, and a few of these are shown in the coloured plate. In the "filling," *i.e.*, the wall surface, damasks and figure designs are both appropriate, or if a plain surface is liked, but is thought to require

a little relieving, the many "powdered" or "diaper" designs may be had for the purpose. There is also a very large selection of designs which are intended to represent the appearance of fabrics of various kinds. These are also suitable because they have a finished effect which adds to the comfortable appearance of a room. For those who can afford it, one of the fabrics such as "Fab-ri-ko-na," "Rascota" or "Decotex" may be used and if they are brushed down from time to time so as to free them from dust, they will last for many years and look very handsome. The same effect may be produced in paper which is printed to represent coarse strands of these canvas hangings, but the author does not recommend their use.

STUDY AND LIBRARY.

Unless one likes to use some eccentricities in the study, a perfectly plain paper will usually be found most effective. A rich red or rich green will answer well, but some of the modern brown colours may be taken as more appropriate. Where the expense is not considered, Japanese leather papers or imitations of the same goods as made by Messrs. M. H. Birge and Sons Company, of Buffalo, U.S.A., look very handsome as a finish for a library or study. Fabrics are also largely employed for the purpose.

MUSIC ROOM.

In some large houses we find a room set apart as a music-room. This may be decorated almost in the same manner as a drawing-room, although a frieze having some originality in it should be chosen. There are one or two patterns on the market bearing figures of the muses or figures playing on various instruments which would suit very well. Fig. 15 shows a charming design of the kind.

MORNING OR BREAKFAST-ROOM.

A cheerful paper, somewhat light, is, as a rule, employed most successfully in a morning-room or breakfast-room, but the depth of tint must be regulated to some extent by the aspect of the room. In a country house which has been properly planned with due respect to aspect, the windows of the breakfast-room will probably face such a point that they get the advantage of the early morning sun, and in that case a darker paper may be employed. Some of the white

ground papers with floral designs look very well in the breakfast-room or for the sake of novelty some panelled work might be introduced as described on another page.

PRIVATE BILLIARD ROOM

A billiard-room in a private house would, of course, as a rule be an apartment of some considerable dimensions. It might be decorated in almost any style which would suit the taste of the occupier, but the quiet appearance and repose of the ordinary sitting-room are unnecessary here, and a bold, striking pattern or something uncommon might be used with good effect. A design that would be perfectly hideous in a dining or drawing-room might, perhaps, be fittingly used in a billiard-room. If the room is lofty it will probably be well to use a very deep frieze in rich colourings. It must not be forgotten that a billiard-room in a private house is used more by artificial light than it is in the day-time, and in making the choice of papers, therefore, it is not a bad plan to draw the blinds and light the gas. Speaking generally, pictures are not much used in billiard-rooms and therefore plain papers are not desirable. In going through the pattern books of any manufacturer of wall-paper, one often comes across hangings which are so odd and bizarre as to make one wonder in what position they could possibly be used with advantage. In such cases, they are frequently intended for the use of a billiard-room where a change from the ordinary decoration is desired. Messrs. Sanderson and Sons' celebrated "Hunting" frieze would make an admirable finish for a billiard-room, although it might be also appropriately used for a big dining-room. In some cases, papers will be found which bear devices of various games and these might also be used. Another plan is to employ a plain rich paper, and to have above it a plain frieze upon which might be stencilled devices, such as hearts, diamonds, spades and clubs, or figures of cues, balls, etc. Embossed or relief decorations are frequently used for billiard-rooms, these being coloured or bronzed, a process which is described on another page. Imitation or real leather hangings are also very appropriate.

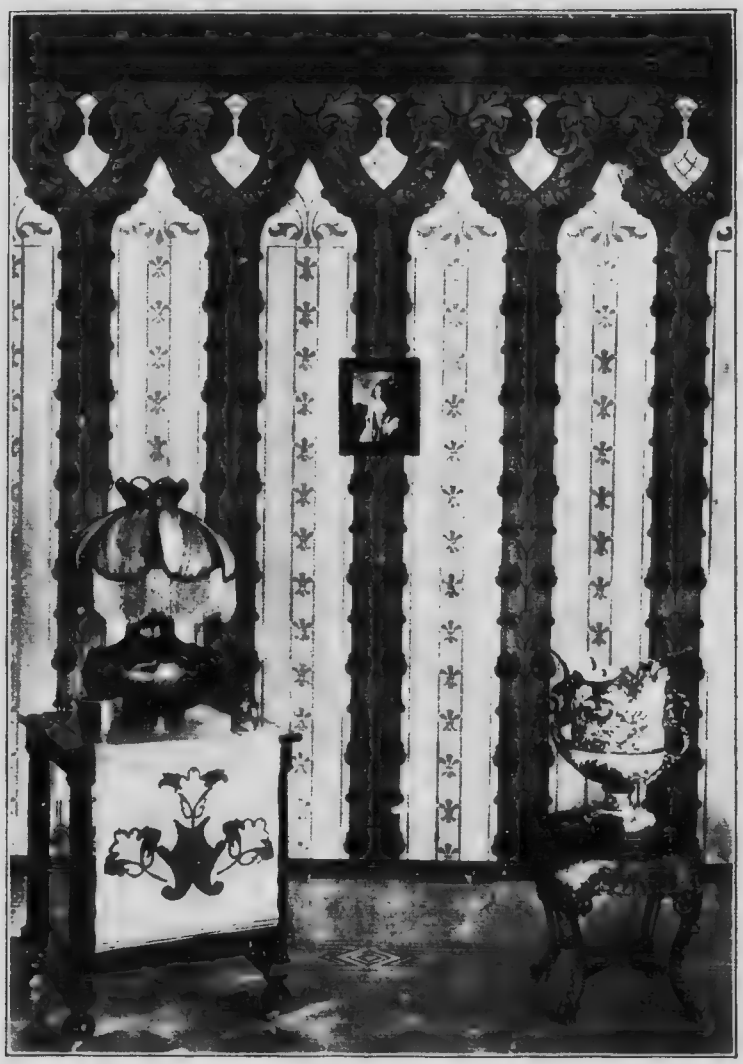


FIG. 14. CROWN HANGING
Made in tapestry effects with and without gold
The Robert Graves Co., New York

PRINCIPAL BED ROOMS.

A bed-room should always be papered with a cheerful, light coloured hanging. Papers of extreme rigidity of pattern should be avoided, and such patterns with their monotonous repetition are not desirable. Many charming designs are now made by which bed-rooms may be made very light and decoratively beautiful, especially if the woodwork be half-flatted. Stripe papers with a plain frieze are often used for bed-rooms. The designs, however, which are most employed at the present time are the "Crown" friezes, examples of which are shown in Figs. 11 and 17. These make beautiful rooms, and as there is amply sufficient variety of colourings in the various goods now to be obtained, no disappointment should be experienced in finishing a bed-room in such a manner as to render it really charming. As a rule, papers in which blue predominates do not show up successfully in a bed-room for the reason already hinted at—they are too cold. Much better results are obtained by a white ground bearing an open floral design, that is, a design which leaves plenty of the white ground showing, such design being printed in natural colours. A pattern based upon such flowers as the sweetpea, the honeysuckle, and the geranium, in fact, pretty well all the popular flowers, look well.

YOUNG LADY'S BOUDOIR.

Something dainty and simple is required for a young lady's boudoir, the colours being bright but not glaring. There are several very beautiful designs in imitation white lace on a pale pink background which are most appropriate. A pattern of this kind is shown in Fig. 6. This class of design is not much made in England, but in the books which emanate from France there are always many beautiful patterns suitable for this purpose.

GUEST CHAMBER.

The reader may think it hardly worth while to give a special heading to a guest chamber, as it is, of course, only in comparatively large houses that rooms are set apart for guests. Still, in almost every house there is one special room which is kept for occasional visitors, and in decorating this, something a little out of the ordinary may be used with advantage. Cheerful and warm colours are essential. A very pretty room may be made by stencilling mottoes around a plain frieze.

SECONDARY BED-ROOMS.

The reader may be warned against the practice so generally followed of giving no attention whatever to the selection of papers for these rooms, apparently, for the reason that anything is good enough for secondary bed-rooms. This is altogether a mistake. Some very charming patterns may be had at very moderate prices. They should always be light and always cheerful; small floral patterns usually look well. There is no difficulty in getting papers for say 6d. or 8d. which will look very well indeed when hung in small bed-rooms.

THE BATH ROOM.

A bath-room is now rightly considered as a necessity in even the smallest house. In choosing the decorations it should be remembered that they should be of a simple character, easily washed. They should not only be kept clean but be of such a design as to look clean. The steam from the bath will condense on the walls so that it is quite necessary to wipe them down frequently. Of course, tiles give the most pleasing finish, but these are expensive, and in their place one of the imitation tiled materials, such as "Emdeco" or "Minoplex" may be used. Failing these, a good varnished tile paper may be employed. It is only a few years since nearly all the tiled papers on the market consisted of white tiles with small blue squares set at the angles. These are, however, now produced in many pleasing designs often of a floral character, and the ceilings of bath-rooms are frequently whitewashed, but if they are papered care must be taken to affix the paper very securely or the steam will be likely to cause it to fall off. Varnished tile papers are sold in large quantities, but they are never so satisfactory as a paper which is varnished after it has been pasted on the wall, two coats of size being previously applied. A neat little border giving a finish to the paper is desirable but if wished and it is necessary to keep expense down, a tile paper may be carried up to say six feet above the floor and the space above be finished with washable distemper. A plain moulding should be used to cover the joint. Ordinary distemper should not be used for this purpose as it absorbs the moisture and when wet becomes dark, while when it becomes dry again a nasty stain is often left. Some of the well known washable water paints or sanitary

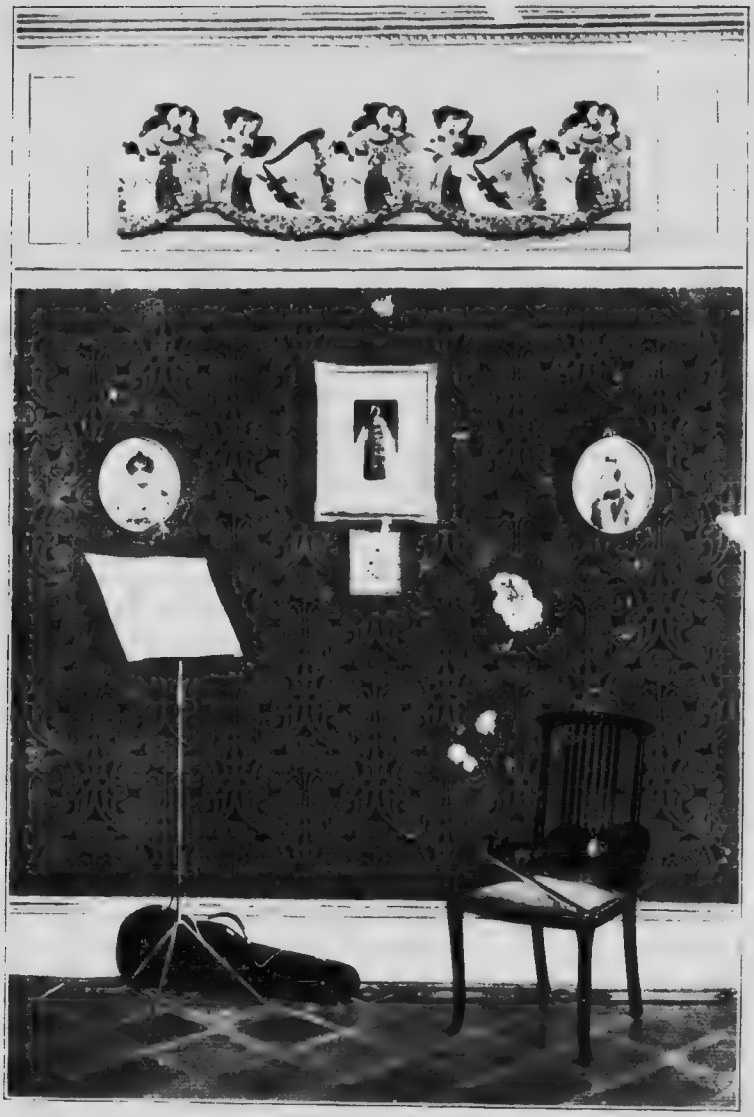


FIG. 8. SUGGESTION FOR THE DECORATION OF A MUSIC ROOM
The Robert Graves Co., New York

distempers on the market, such as Hall's Sanitary Distemper, "Duresco," etc., are free from this defect.

THE KITCHEN.

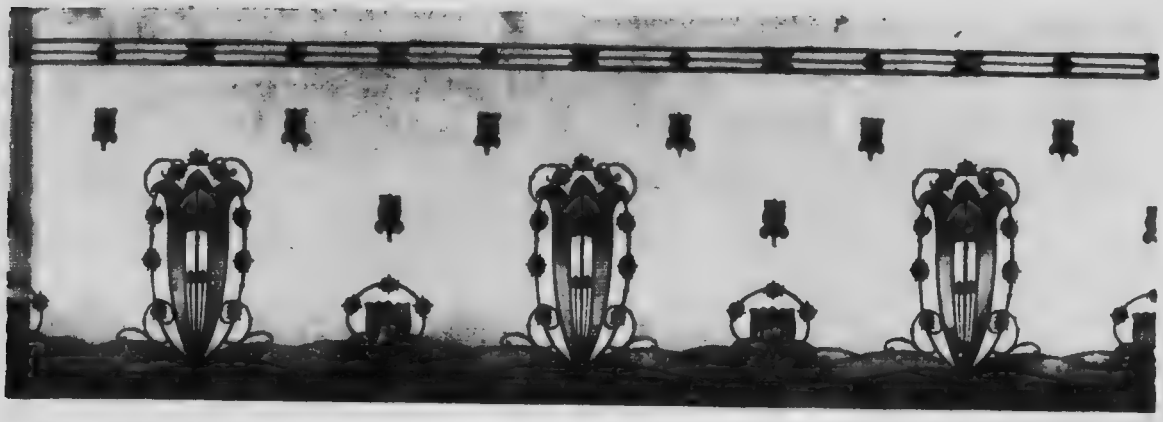
It is doubtful whether it is ever advisable to paper a kitchen at all, but if it is papered, an imitation oak is usually employed for the purpose, finished with a coat of varnish. This certainly has the advantage of wearing well, but it hardly produces the appearance of cleanliness and neatness which is desirable in an apartment of this character. A good plan is to carry oak varnished paper up to a distance of about six feet high and finish this with a plain stained rail or lath and to leave the space above in distemper to be put in in the same colour as the ceiling, say a cream. If the woodwork is grained it would form a contrast in colour to the wall, being usually darker. The advantage of graining in this position is that it can readily be washed down, while it does not easily show dirty finger marks. Tile papers, properly varnished, are often used for kitchens with excellent effect, especially when a small pattern is chosen.

OFFICES.

Modern offices are fitted in a manner very different from what they were in the old times, although one finds in London and in some of the larger cities, counterparts of the dingy old chambers described so well by Dickens, yet these chambers must be considered as rapidly dying out. It was at one time thought that an ill-ventilated office with plenty of dirty old papers about was an indication of a lot of business being done, but things have changed, and handsomely appointed offices are now considered as necessities in all well regulated business houses.

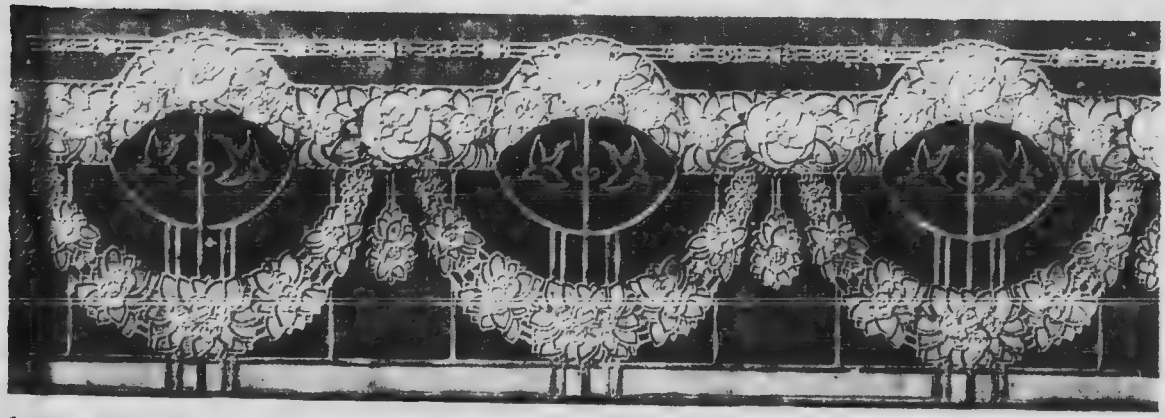
It is not easy to properly decorate an office. Highly coloured floral designs are, of course, entirely out of the question, and something quiet and dignified should be used. A plain ingrain or ground paper answers well. We have seen a paper used in a private office, printed on a light terra-cotta in a reddish cream in an "Adams" design, which looked exceedingly well, being both dignified and decorative. As a rule, plain distemper walls or ingrains will be preferred, but considerable care should be taken to get a suitable colour. Many offices are somewhat dark owing to adjacent buildings shutting off

THE 'WALTON' FRIEZE.



THE 'CROWN' FRIEZE.

THE 'DURAND' FRIEZE.



Cooper & Nudd Ltd. Printers, Peckham

FIG. 10.—PANELLED DECORATION WITH TAPESTRY FRIEZE.
The Robert Graves Co. New York.

the light and it is better to err on the side of light coloured papers than it is to employ a dark paper which will only give the effect of making the room still darker. As a rule, light blue colours which are so frequently used are not desirable. They quickly become dirty and are very cheerless in appearance at the best. If a light colour is required, a light green or a light terra-cotta will look much better. The main counting-house will not, as a rule, be finished in the same way as the principal's private office, which may be more ornate in its appearance.

PUBLIC ROOMS.

Obviously, the decoration of public rooms comprises the whole subject of decoration generally, and every line of this book might be taken up with details on the subject. The writer's experience is that in many public rooms the decorations are very badly selected, although they have cost considerable sums of money. The best way for a hotel proprietor or property owner is to obtain the assistance of some eminent decorator well qualified to advise, and to pay him a fee for doing so. A £5 note spent in this way would probably mean the saving of ten times as much in the actual execution of the work, or rather in the selection of the materials, whilst it would lead to much better results. The necessity of considering a room as a whole and the effect that will be produced in it by the use of any particular coloured paper has already been insisted upon, but it may be repeated here, because in a public room detail is of very little importance and general effect everything. Many continental hotels are decorated in a style which leads one to suppose that this point has been wholly overlooked. Examining any portion of the work done perhaps by a clever pencil hand, it will be found to be admirable, and yet the appearance of the room as a whole is often decidedly unsatisfactory. We have already advised our readers to tack upon the walls of an apartment at least two strips of one or two different papers which would best serve the purpose, and in the case of an important public room, they might go even farther and tack up three or four widths. Relief decorations are, of course, largely used in rooms of this character, and particular attention is usually given to the ceiling which may be made a very handsome feature by employing Anaglypta, Tynecastle, or one of the various handsome relief materials on the market. These relief materials are, as a rule, left almost plain on the ceiling but are frequently much decorated on the walls as is explained elsewhere

FIG. 17. A CHASTE BED-ROOM DECORATION.
The Robert Graves Co., New York.

THE NURSERY.

While it is not in every house that a room can be set apart for the children and dignified by the name of the "nursery," yet that some room shall be wholly devoted to the little ones is very desirable in every house, and it is of the utmost importance that it be decorated simply and in good taste. Every one recognises the important educational value of a child's surroundings, and it is impossible to believe that a really refined and tasteful scheme of decoration can fail in having a lasting beneficial result upon the children who use the room frequently. By far the best decorations for nurseries are the Aldin and Hassall friezes which were introduced some years back by Messrs. Lawrence and Jellicoe. Many of the designs will be familiar to the reader and some of the latest are given in Figs. 18 to 35. The charm of these friezes lies in the fact that they are so amusing and interesting to children. They are moreover, admirably drawn and are therefore of a distinct educational value. Take, for example, "Our Village" design. We have a continuous pattern without a repeat thirty-five feet long which is made in seven panels, each measuring five feet by fourteen inches, and by a little ingenuity an extension, where necessary, can be made to go around a room without being mutilated at the corners. Very young children will find such a frieze an almost endless source of gratification. The same remarks apply to the various other Aldin and Hassall friezes, among the best of which are the "Normandy Market" frieze, the "Toy" frieze, the "Hunting" frieze, and the "Market Day in Normandy" series. It might be mentioned that when these designs were first placed on the market they were lithographed and there was then some difficulty in getting accurate matches of colour. Now, however, they are printed on ingrain papers which give an absolute uniformity of tint or shade.

They are made in six different colours, namely, blue-grey, sage green, ivy green, buff, brown and terra cotta and filling papers, *i.e.*, plain papers to use under the friezes are supplied to match. It is safe to say that children never tire of designs of this character. They may be used in one of three ways, as an ordinary frieze affixed immediately beneath the ceiling, as a frieze say 12 inches lower down, the space above being filled with distemper or a filling paper, and thirdly, perhaps the best scheme of all for a nursery, about half way, say five feet from the ground, the space above and below being filled with

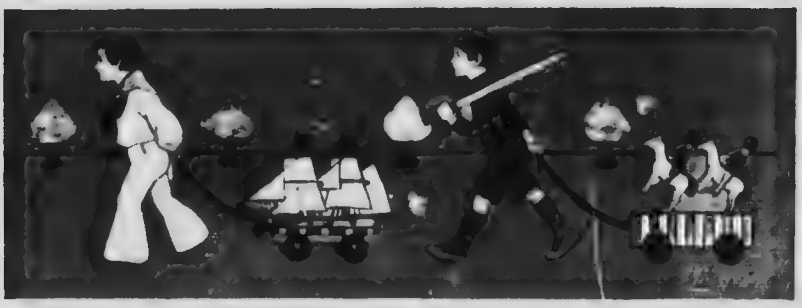


FIG. 28

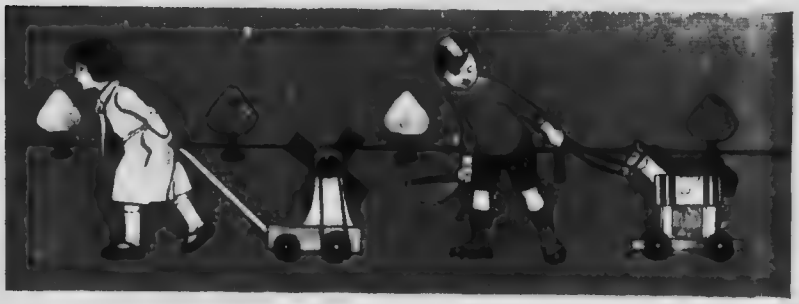


FIG. 27

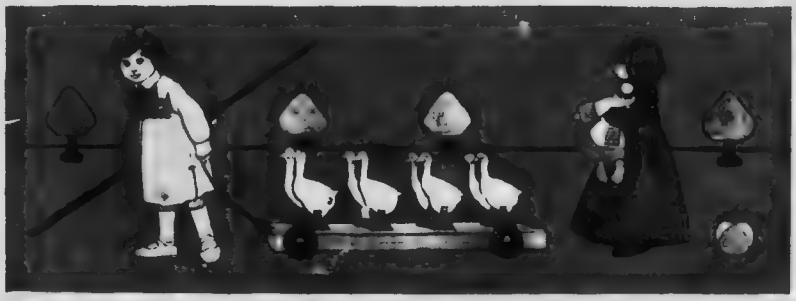


FIG. 29

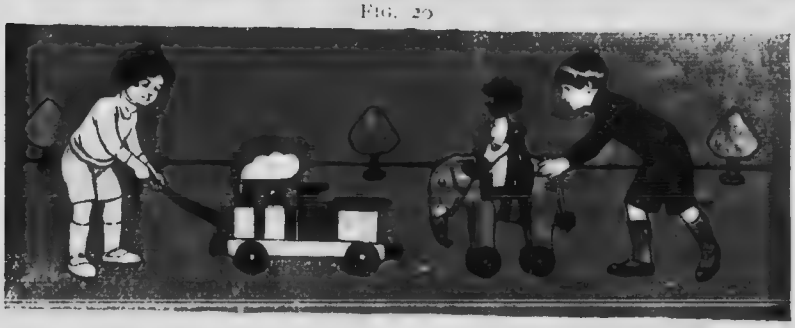


FIG. 21 THE "TOY" FRIEZE. Designed by John Hassall.

FIG. [illegible]

FIG. [illegible]

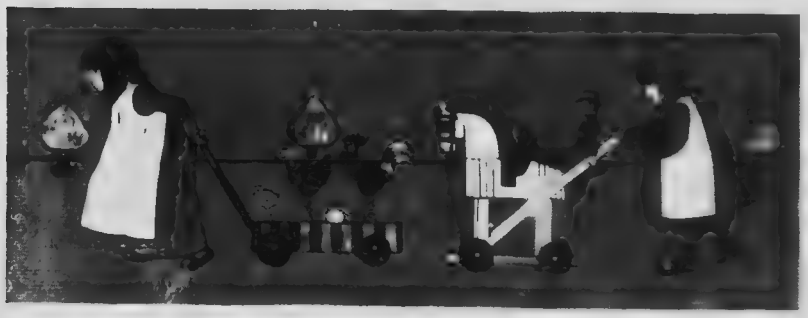


FIG. [illegible] THE TOY CHEST

a plain filling paper. When this affixed qui[illegible] able to see them properly. It might be added not only suitable for nurseries and sch[illegible] ployed equally well in smoking and billiard [illegible]

boudoirs. For those who prefer an "all over" pattern for the ceiling there are other designs, such as that shown in Fig. 30, which are very suitable. The walls of nurseries are frequently covered with cheap lithographs of various coloured pictures taken from the illustrated papers, but this hardly comes within the scope of the decorator and unless the selection is very carefully made it is doubtful whether they do not do more harm than good from an educational and [illegible] point of view.

It is probable that before long we may see produced [illegible] of exhibitional good designs suitable for nurseries, school [illegible] and if some of our clever artists whose work usually takes a [illegible] turn—say, Tom Browne, for instance—would devote some time to the production of decorative work, they would probably find a [illegible] demand for it.

FIG. 25. A NIGHT NURSERY

Decorated with Parchment Paper

The "Toy" frieze which is shown on pages 33 and 34, and the pictures in colour on page 61, together with the "Noah's Ark" frieze on page 30, are all eminently suitable for use in a nursery on the same grounds as those mentioned. One of the coloured plates included in this work is a reproduction of a design from drawings by Kate Greenaway, and represents the various months with appropriate figures. The seasons are depicted in the frieze, and there is a very fresh and wholesome appearance in the design as a whole. Another design worthy of particular mention is by Mr. Walter Crane, and shows baskets of flowers decoratively treated and hung by ribbons upon which are perched birds, each with a spray in its mouth. On each side are stripes representing the various seasons. Both of these papers are printed in "sanitary" finish, so that they will not become easily soiled.

CHURCHES.

One might be inclined to say that paperhangings are never used in churches, but this is far from being the case. Certainly distemper in appropriate colours is, as a rule, most suitable, but there are occasions where in a small church, funds are very limited and a wall-paper design is very convenient. Here again, everything depends upon an appropriate selection. Ordinary floral designs cannot, of course, be used; in fact, in an everyday pattern book there would probably be found only two or three that were at all suitable. Still, such papers are to be found and very well they look when hung. A diaper pattern which may consist of a fleur de lis or some other set pattern or one in which gothic ornament abounds, will usually be found suitable. Under the head of "Varieties of Wall-Papers," will be found further information as to the different grades and the purposes for which they are most suitable.

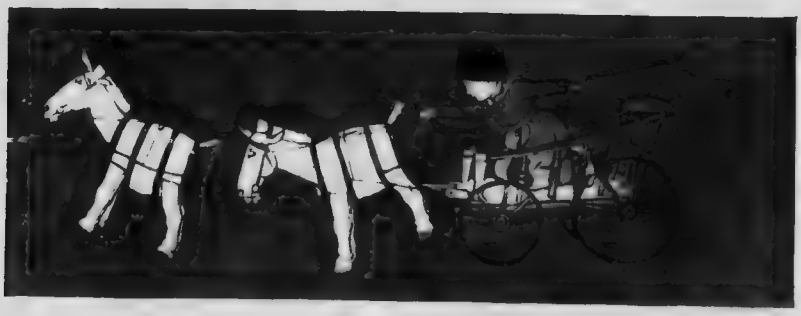


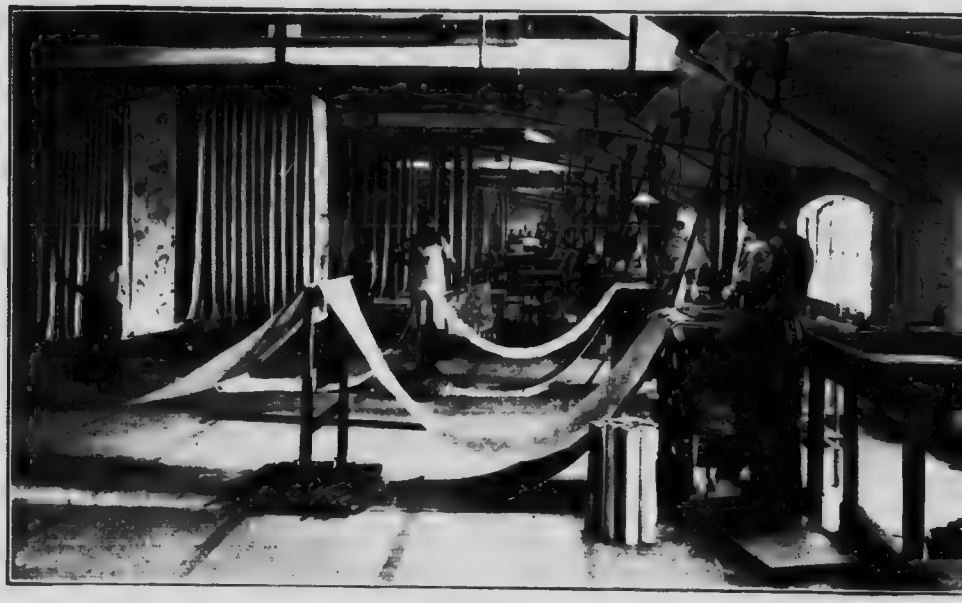
FIG. 26.—A SPORTING TANDEM.

FIG. 27.—FOLLOW MY LEADER.

FIG. 28.—BOYS AND GIRLS COME OUT TO PLAY.

FIG. 29.—THE ORDER OF THE BATH.

Pictures in Colours. By Cecil Aldin.



PRINTING WALL-PAPER BY HAND
The Essex Mills.

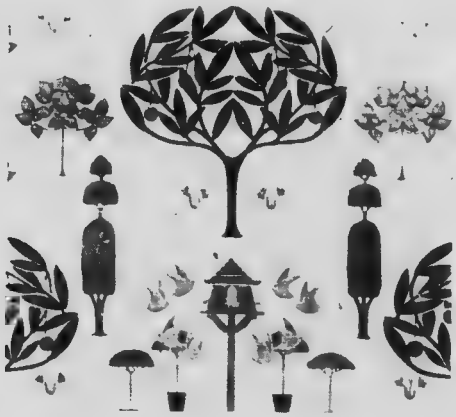


FIG. 35 THE "DOVECOTE"
Chas. Knowles and Co

Fig. 31.

Fig. 32

Fig. 33.

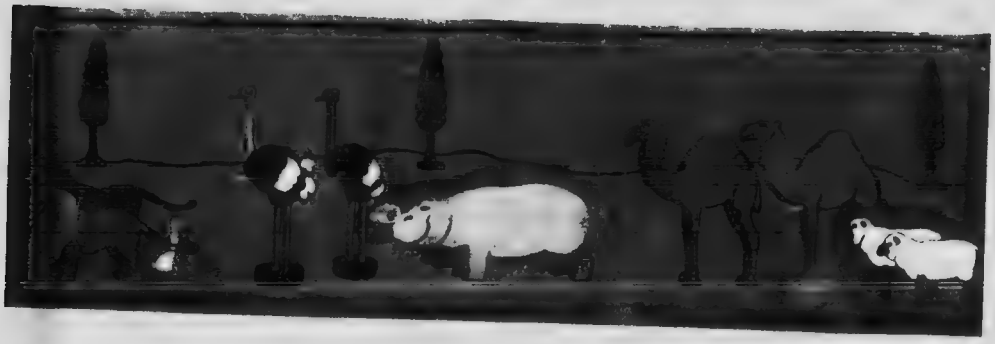


Fig. 34. THE "NOAH'S ARK" FRIEZE. By John Hassall.

FIG. 35. A NURSERY DECORATED WITH THE HASSALL AND ALDIN FRIEZES.

FIG. 35. A NURSERY DECORATED WITH THE HASSALL AND ALDIN FRIEZES.

CHAPTER II.

RECENT DEVELOPMENTS IN WALL-PAPER DESIGNS.

If a broad review were made of the history of mural decorations during the last thirty years, it would be found that the efforts of the wall-paper manufacturer have revolutionised this branch of applied art. In small dwelling houses, whitewashed walls have given way to wall-paper decorations having some claim to artistic merit, provided, as has already been insisted upon, that they are properly selected. The work of the pencil hand or mural decorative artist formerly restricted to the houses of the comparatively wealthy, has almost ceased to exist. The products of the wall-paper manufacturer are now so varied and so high in artistic merit that the work of the pencil hand is only rarely required. When one remembers that such artists as Walter Crane, Lewis F. Day, Voisey, Sumner, Batley, Sydney Haward, G. R. Rigby, F. G. Froggatt, Geo. T. Haité, R. Silver, Shand Kydd, and A. Rottman are now regularly engaged in designing wall-papers, it will be seen that the masses have the advantage of the talents of these designers and a corresponding advance in the art as a whole.

But there is a very distinct disadvantage to all this, and it lies in the fact that having so many yards or hundreds of yards of decorative material at hand, the professional decorator has, in only too many cases, been reduced to a mere paperhanger; in other words, he has simply pasted upon the walls the material chosen without any regard to its fitness. The old time decorator who was called upon to design the decoration for a room would, as a matter of course, consider it in respect to the frieze, dado, and wall-space—as to the aspect, to the light, and various other considerations which would guide him to a result. The modern paperhanger only too frequently neglects these important considerations.

Now there has been a most decided trend to the better during the last few years, and there is a strong effort made on the part of the manufacturers to place in the hands of the decorator, material which will enable a practical man of judgment and good taste to vary the effects very largely according to circumstances. The public are appreciating better the fact that to merely cover a wall with a paper is not sufficient to constitute a proper decoration, that a frieze, if used, must be proportioned according to the height of the room, that its colour must be one which will accord well with the filling used beneath, and that frequently, it may be desirable to use a different effect altogether than a mere ornamented surface from end to end and from top to bottom. One of the simplest methods of effecting

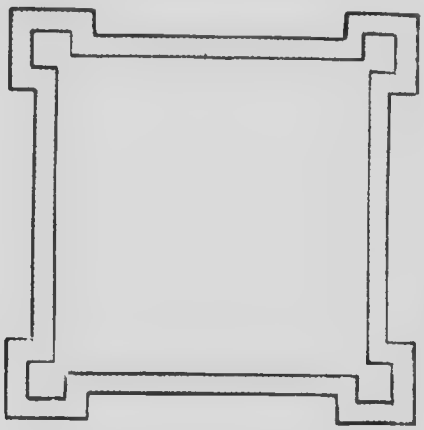


Fig. A.

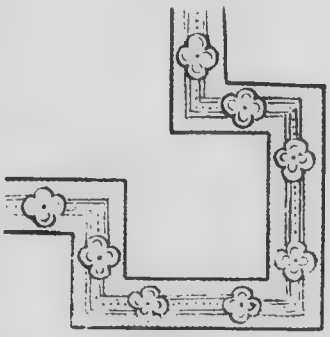


Fig. B.

this is to panel the work, that is to say, to divide up the wall spaces into panels depending upon their length and breadth. A long wall space may be sometimes advantageously treated by using square and oblong panels alternately, while in others a square panel in the centre and an oblong panel on each side gives a very good effect. When it is desired to produce something a little more ornamental than a panel with square corners, a very pretty effect may be produced by adopting the form shown in Fig. A. This requires but little explanation, and it will be seen depends for its success principally upon a judicious proportion of its parts. The corners are easily formed by mitreing, as shown in the enlarged sketch, Fig. B. It is, of course, essential that a narrow border be used and it is very desirable to select

one in which the pattern will not be mutilated by the mitreing. Fig. C shows a variation in panel work which may be employed in an elaborately decorated room and will often repay the trouble involved. The stiles or portions between the borders are usually distempered or covered with a plain lining paper of suitable colour, but a much cheaper material to use for the purpose is a flat enamel which dries

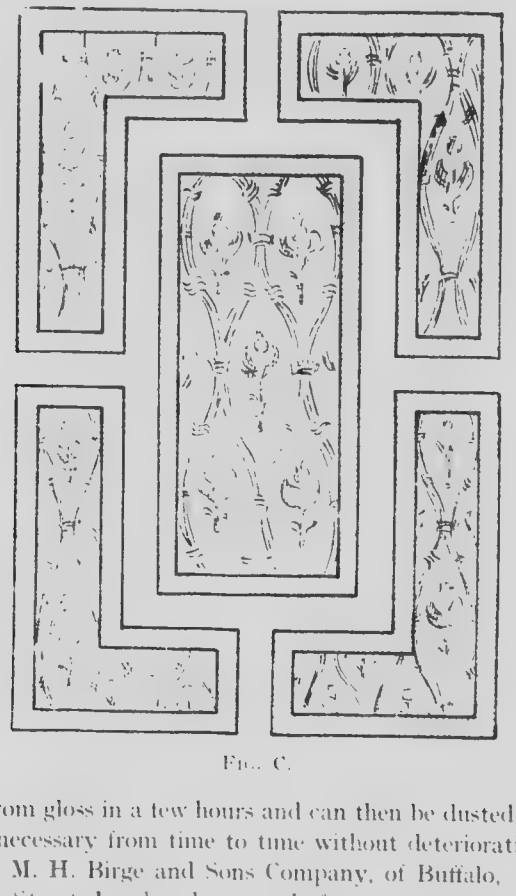


FIG. C.

quite free from gloss in a few hours and can then be dusted or washed as may be necessary from time to time without deterioration.

Messrs. M. H. Birge and Sons Company, of Buffalo, New York, and Berners Street, London, have made for some years past a careful study of novel effects and have produced narrow borders, fillings, trimmings, etc., in great variety. The following description is written by Mr. Humphrey Birge specially for this book, and is intended to

illustrate the possibilities of the designs shown on pages 44 to 49. Mr. Birge points out that in many cases a single pattern of wall-paper may be hung solidly upon a wall without other decoration and will be appropriate and sufficient. "But," he says, "there are occasions when another arrangement or treatment of the wall spaces would produce better results. What that arrangement should be is, of course, a matter of individual taste. But in the main, there are a number of arrangements which are found very attractive. I mention

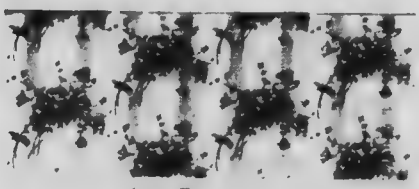


FIG. 36.—STRIPED PATTERN, CARRIED THROUGH FRIEZE.
M. H. Birge and Sons Co.

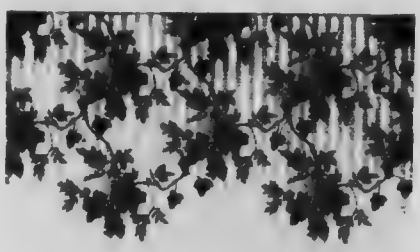


FIG. 37.—"CUT OUT" FRIEZE, WITH MATCHED STRIPE FILLING.
M. H. Birge and Sons Co.

a few of them in the hope that the ideas they convey will suggest other modes of treatment to the reader.

"Take, for example, the use of the plain stripe and a paper with a large floral pattern; they suggest an infinite variety of treatment. The colours of the two papers should match, or, at least, have an agreeable contrast, for in all cases their colourings must harmonise.

"The most familiar method of hanging these two papers would be to use the stripe from the skirting up, for perhaps two-thirds the

height of the wall, with the floral pattern above. A picture moulding can be used between them if desired, as shown in Fig. 36, but this might be omitted, if desired.

"When this is done, it is necessary to cut out the lower edge of the upper floral paper, following the lines of its treatment so as to disguise the join and make it appear that one paper evolves itself from the other. This treatment is shown in Figs. 37 and 38. In many cases, in the better class of papers, such designs are produced printed

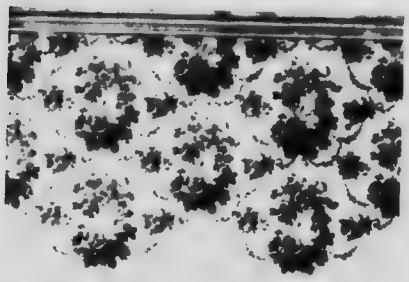


FIG. 38.—ANOTHER "CUT OUT" FRIEZE.
M. H. Birge and Sons Co.

FIG. 39.—A NOVEL TREATMENT.
M. H. Birge and Sons Co.

with the frieze or upper floral design as part of the stripe or paper below, there being, as noted elsewhere, usually three lengths to the roll. Another quite novel method can be used with beautiful effect, as shown in Fig. 39. Here the flower or ornamental pattern is used at the base of the room with the plain stripe above it. From the considerations of the possibilities of a striped paper, we are led unconsciously to the idea that it need not be hung always up and down. Why not use the same stripe for a high dado around the room?

"As a fact, the possibilities of stripe papers appear unlimited. The walls of one's bed-room or favourite 'den' can be beautifully panelled by using an ordinary striped floral design in the form of panels as already mentioned, and this panel may be defined by a very narrow border, sometimes called a 'trimmer,' or a moulding may be employed for the same purpose, as shown in Fig. 40.

"A stripe paper will often appear to great advantage as a panelled wainscotting with the ornamental paper above it. The stripes should

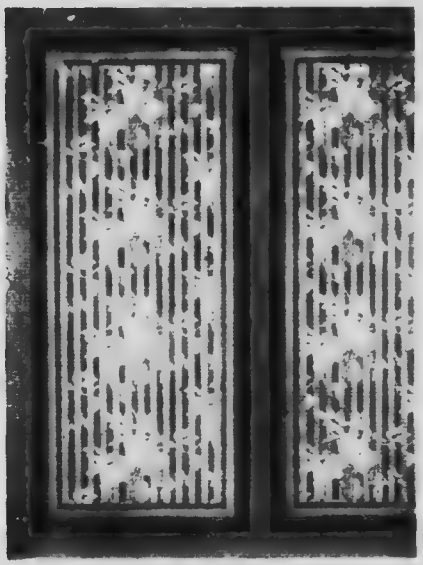


FIG. 40.—A PANELLED DECORATION. M. H. Birge and Sons Co.

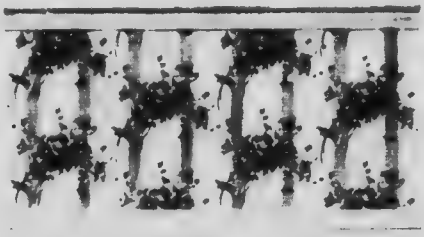


FIG. 41. PANELLED WAINSCOT EFFECT. M. H. Birge and Sons Co.

be mitred at top and bottom and a narrow border be used to finish them, as shown in Fig. 41." (Here it may be observed that the very narrow borders, binders or trimmers, are not usually manufactured by English wall-paper makers. When some years ago very narrow borders died out and more or less wide friezes took their place, the production of the very narrow borders almost ceased. Messrs. M. H. Birge and Sons Company, however, make them in a considerable variety.)

"The decorations thus far described are given simply as hints which the ingenious paperhanger can easily improve upon and adapt to every contingency. They give an idea of the various ways in which a monotonous wall-space can be made attractive and its broad surface broken up and made agreeable and pleasing to the eye." Messrs. Birge, in their catalogue, show a collection of beautiful borders and decorations that are capable of many beautiful effects. In most cases their patterns are made with all the parts matching, the borders, the caps or crowns, and the extension tops and bottoms, so that a

FIG. 42.—CORNER OF A ROOM DECORATED IN PAPER PANELS
M. H. Birge and Sons Co.

panel can be extended to any width or height. With these materials an intelligent decorator can vary the effect of a paper almost indefinitely, and as an example of this, we show in Figs. 42, 43, and 44 a crown that can be cut out and used as the centre ornament of a narrow panel, as the top ornament of a wide panel or as the cap or crown of a narrow panel.

"There are many occasions when the windows and doors of a room are of unequal height. A frieze or border accentuates this

disagreeable feature and creates a difficult problem for the decorator to deal with. To overcome this difficulty it is often advisable to panel above the low door or window. The ornament may be carried up to the ceiling, thus making an abrupt break; or height will be given to a very low opening by a panel of sufficient width to bring it up to the height of the highest opening. This is shown in Fig. 45. The panel above the door is made the same height as the other panels in the room. Instead of using the same filler as in the other panels,

Fig. 43. SUGGESTIONS FOR PANELLED WORK. Fig. 44.
M. H. Birge and Son

a landscape frieze may be used over the doorway. The effect is pleasing and the monotony of one design is avoided. A pictorial frieze like this can often be used above a fireplace or other opening, to give variety and character to a room. In Fig. 45 another method of panelling is shown. The floral border which forms the panel, has a corner made especially for it. This border can be used at the top and bottom of the walls and above all openings. Instead of placing the border directly against the wainscotting or extending it to the

cornice, the paperhanger has surrounded it with a 'styling' four or five inches wide. It improves the effect of the whole panel, making it stand out from the wall as a picture frame would. The foregoing suggestions convey but a slight idea of the many ways of decorating the rooms of a private house. They are but the A.B.C. of decorative art in wall-paper, and after studying them the reader gets only a glimpse into the best possibilities of paperhanging."

The cut out effects above referred to are increasing in favour, as they permit of so many variations in the production of different

43. PANELLED DECORATION WITH SPECIAL TREATMENTS OVER DOORWAY
M. H. Birge and Sons Co.

effects according to the size of the room. The actual cutting is done by means of a sharp knife in the same way as a stencil is cut. In Fig. 46 is shown a section of a wall-paper frieze, the pattern of which is comprised of small and large swags or festoons arranged alternately. Fig. 46a shows how this design may be adapted by joining up the smaller swags to fill the space over a doorway, and Fig. 46b a further variation where the space above the doorway is too limited to permit

of the use of swags. Both of these suggestions are taken from the *Painters' Magazine* of New York, and are given as suggestions which will indicate a plan which may be applied to very many designs.

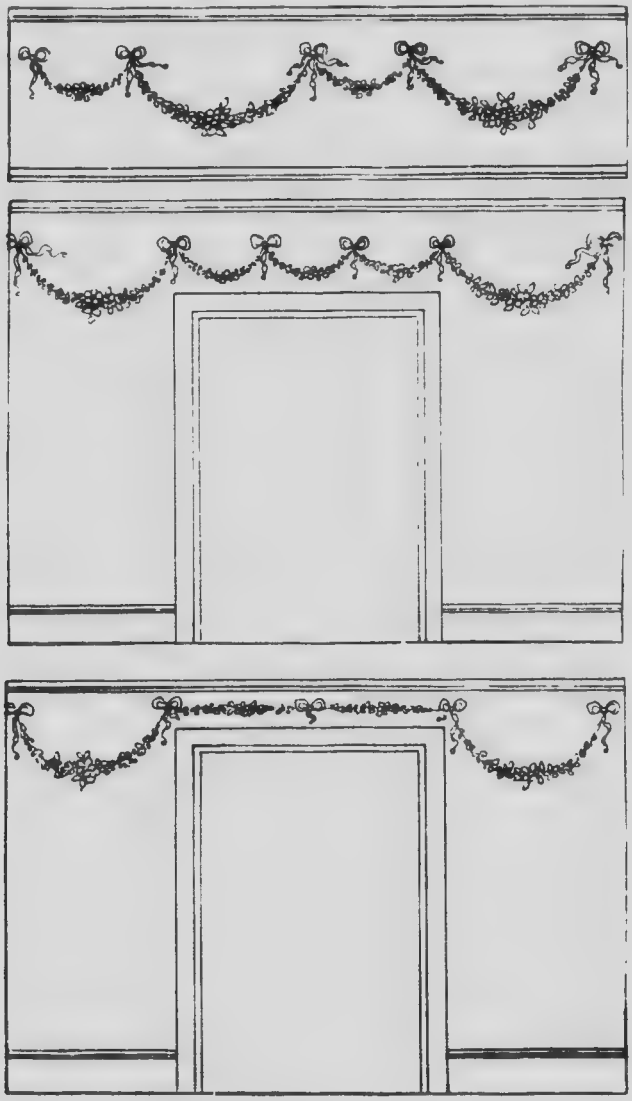


FIG. 465. SKETCH SHOWING HOW FRIEZE MAY BE CUT UP AND ADAPTED.

CHAPTER III.

THE DIFFERENT VARIETIES OF WALL-PAPERS.

It will be convenient at this point to give a brief description of the principal varieties of wall hangings which are sold to-day. Some of the most novel of these are shown by samples at the end of this book. The samples are kindly contributed by Messrs. John Line and Sons, Tottenham Court Road, London, from whose regular stock they are taken.

PULPS OR BLANKS.

These are the commonest description of wall-paper made, and consist of patterns printed directly on the paper, the colour of which forms part of the design. They vary in price from 1½d. or 2d. to about 6d. or 8d. per piece, and are used for cottage property, servants' bed-rooms, etc. Pulps are usually quite thin, and, as a rule, not very attractive in appearance, although not infrequently a design which is first used for a comparatively expensive machine paper is afterwards used on a cheaper paper, and finally becomes used on a pulp. Being thin, pulps are a little difficult to hang, but the exactitude which should be required in high class work is not, of course, insisted upon in cheap work, and therefore they pass muster.

"MACHINES."

"Machines" is the word which is applied to all papers printed by machinery in contradistinction to those which are printed by hand. In other words, all papers are practically divided into two classes, machines and hand-printed papers, the former being sub-divided into the various classes as mentioned below. Improvements in modern machinery and methods of printing have lead to some very excellent designs being produced by the aid of machinery, and figure 46c gives

a view of a twelve-colour machine in which this class of papers is produced. It will be seen that it consists essentially of a large drum or cylinder, around which are arranged a series of rollers, each roller printing a different colour. The paper passes around the cylinder and between the different rollers, from each of which it receives a different coloured portion of the design, so that it emerges at the other side of the machine completely printed, and is thence taken up automatically by laths, whence it is hung in festoons to dry. The laths are moved

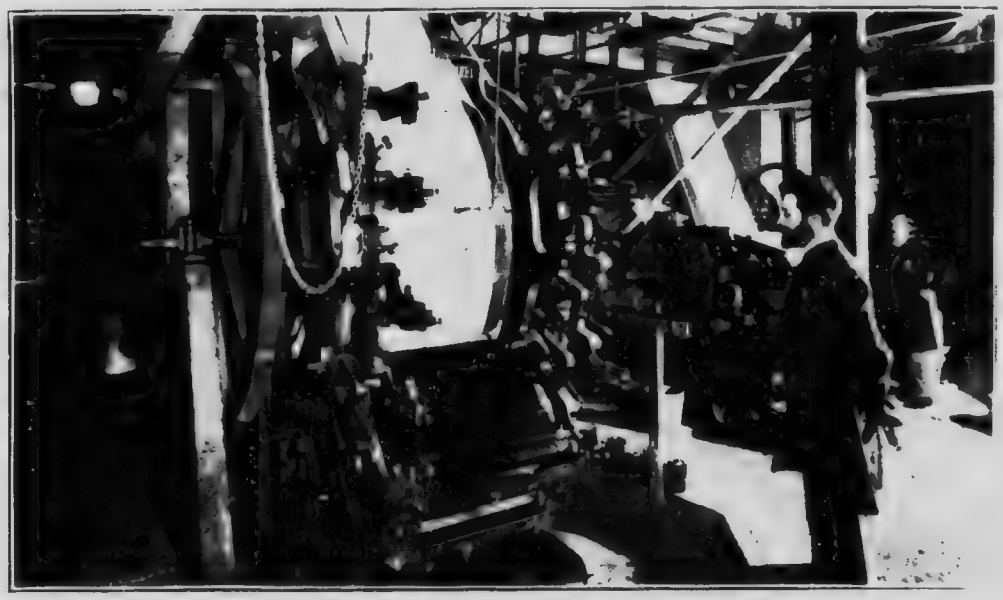


FIG. 40. A TWELVE-COLOUR WALL-PAPER MACHINE.
The Essex Mills.

along by machinery very slowly and the temperature in the printing-room is usually rather high. At the end of the long room, is an appliance from which the laths are caused to turn and proceed in a backward direction so that by the time they reach a point very close to the machine on which they were printed they are dry and ready for rolling. Machine printed papers probably comprise some 95 per cent. of the whole of the wall-papers produced or even a larger proportion.

[illegible] DIMSDALE [illegible] DECORATION
[illegible]

GROUNDS,

sometimes called "tints," are plain printed papers without any pattern whatever. In other words, they consist of paper to which has been applied a uniform coating of coloured distemper. The colour varies largely, and they may be obtained in almost any colour desired. They are sometimes used for backgrounds, but are almost supplanted by various plain papers, or more durable grades, such as ingrains, silk fibres, etc., but they are still used to some extent for lining cupboards, etc.

MICAS.

These are papers the grounds of which have been treated with a composition of which mica, talc, or soapstone, forms the principal part, the object being to produce a lustrous surface which shows up well in contrast to the pattern printed upon it.

FALCS and CRYSTALLINES are practically the same goods in a somewhat different pattern in the ground.

GILT PAPERS.

Some twenty-five years ago Messrs. Jeffrey and Co. brought out some very handsome papers in which gold was introduced with very rich effects. Actual gold leaf was employed, and, of course, the papers were very expensive. The average gilt papers made are of a much commoner description, and the so-called gold quickly turns black, especially when it is used in a room in which ordinary gas is burned. For this reason, and because after all the use of gold in an ordinary apartment is not thought in the best taste, the use of such papers has declined very considerably; in fact, there are very few such papers to be bought to-day. In this year's pattern-books there are more of such papers than has been the case for several years past, so that it would seem that taste in some quarters is setting in again in their favour, a fact which is to be regretted. The term "metal papers" is sometimes applied to those which are finished in bronze effects, but these are of a different character, and are by no means to be condemned in the same way as the gold paper.

When leaf metal is employed on a paper it may be prevented from turning black by means of a coating of lacquer.

Almost invariably metalled papers are embossed, the reason being that the "gold" surface only shows up to advantage when it is broken up or irregular.

FIG. 48. AN "ADAMS" DESIGN.

SANITARY PAPERS.

This term was originally employed to wall-papers printed in oil colours instead of the usual distemper. They have a somewhat glossy appearance, and derive their name "sanitary" from the fact that they are supposed to be washable. As a matter of fact, they can be lightly rubbed down with a damp cloth, which cannot, of course, be done to an ordinary wall-paper. A few years ago, sanitary papers were mostly of a very cheap grade, but they are now produced in greatly improved designs, the medium for printing being of a nature which gives a semi-flat surface, that is, one with a slight gloss only. Many of the imitation ingrains and figure designs are now printed in this class of goods, and there is a large number of very excellent, boldly drawn patterns in sanitary goods which are suitable for staircases.

INGRAINS.

Probably no class of paper has increased in use in recent years to a greater extent than ingrains. They consist of a paper dyed in the pulp, that is to say, the colouring matter is mixed with the raw material from which the paper is made, so that when they are turned out from the mill they possess all the colour necessary without any printing or grounding at all. In this respect they are somewhat similar to "pulps." Ingrains, however, usually possess the objection of being fugitive in their colouring. The author made a series of experiments two or three years since with a view of ascertaining whether there are any really permanent ingrains on the market, and has come to the conclusion that while in the lighter shades of ingrains they can be obtained, none of the deep colours can be absolutely relied upon for permanence. It is possible that the manufacturers may set themselves the task of preparing rich coloured ingrains which will resist the action of the light. Ingrains may be divided into two classes, plain or ordinary ingrains, and duplex ingrains. The former have the same surface on both sides, while the latter are mounted on white paper and hang much better. In an ordinary ingrain the paper is something of the nature of blotting paper, and a great deal of care must be exercised in hanging them. Some ingrains of Continental origin are so badly coloured that the paperhanger has great difficulty in getting them on the wall without staining. A simple test is to take a small portion of the paper, place it in a glass of water and stir it around for a few minutes. If the colour is not properly fixed, it

will be dissolved in the water and in this case the paper should be rejected, as it is almost certain to be affected by the paste in hanging. The great demand for ingrain surfaces has led to the production of various novelties or variations, one of which is called the "Oatmeal" ingrain, as shown by sample at the end of this book. It is made by the addition of white to the coloured pulp, which results in a mottled

FIG. 49.—THE "WARREN." Jeffrey and Co.

appearance or series of small irregular spots of white scattered throughout the coloured ground. This breaks up the surface and gives a pleasing effect. Black in similar portions is also used for the same purpose. Plain ingrains are by no means the only condition in which they are used. A large series of useful patterns are made, mostly of a "powdered" or diaper character, such as is shown in the illustrations.

Ordinary floral designs sometimes of a very elaborate character are also printed on ingrains.

TAPESTRY PAPERS.

This is a class of paper usually machine-made which is designed to represent tapestry or fabrics of various kinds. The original papers of this description were often made of some bright colours and more or

FIG. 50. ENLARGED PORTION OF THE "HANOVER" DECORATION.
Jeffrey and Co.

less Oriental designs. Nowadays additional printings of various kinds are given to many different designs to represent the fibre of the fabric. It may be noted here that sometimes a design which looks somewhat crude and staring may be considerably modified by passing

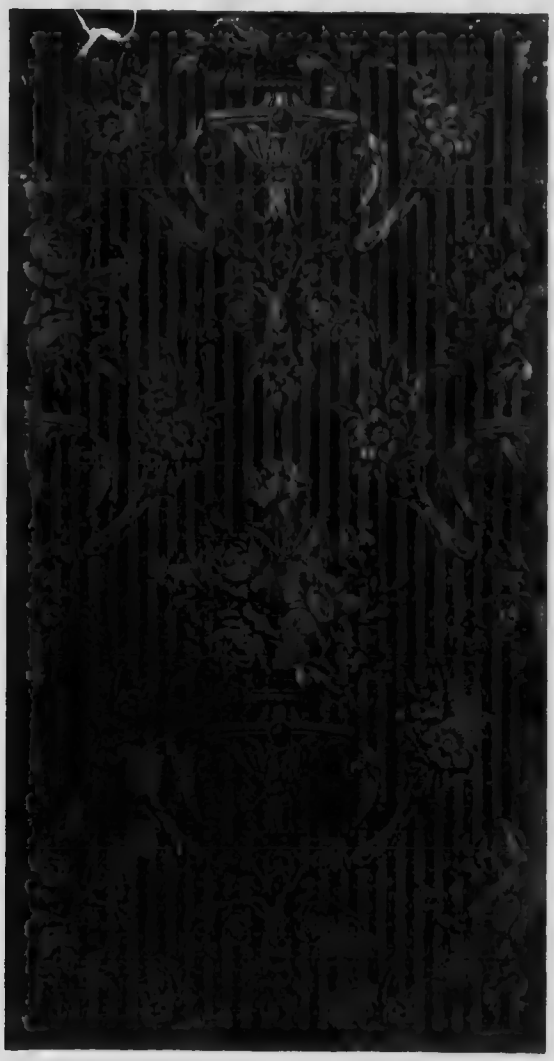


FIG. 51.—THE "LORRAINE" DECORATION
Chas. Knowles and Co.

over the surface the grainers' tool known as the "check grainer," black or dark brown being used. This gives a series of broken lines very close together and if the tool is used first vertically and then horizontally, it will give the effect of a fabric when viewed at a distance.

SATINS is a term applied to glazed papers having a smoothly polished surface producing the effect of satin whence the name. Finely ground French chalk is applied to the surface of the paper, and then is polished by very ingeniously constructed machinery in which heat plays a part. Upon the surface so produced the pattern of the paper is printed. Some very excellent effects are produced in satin papers by means of a flat or lustreless pattern or stripe on a polished ground.

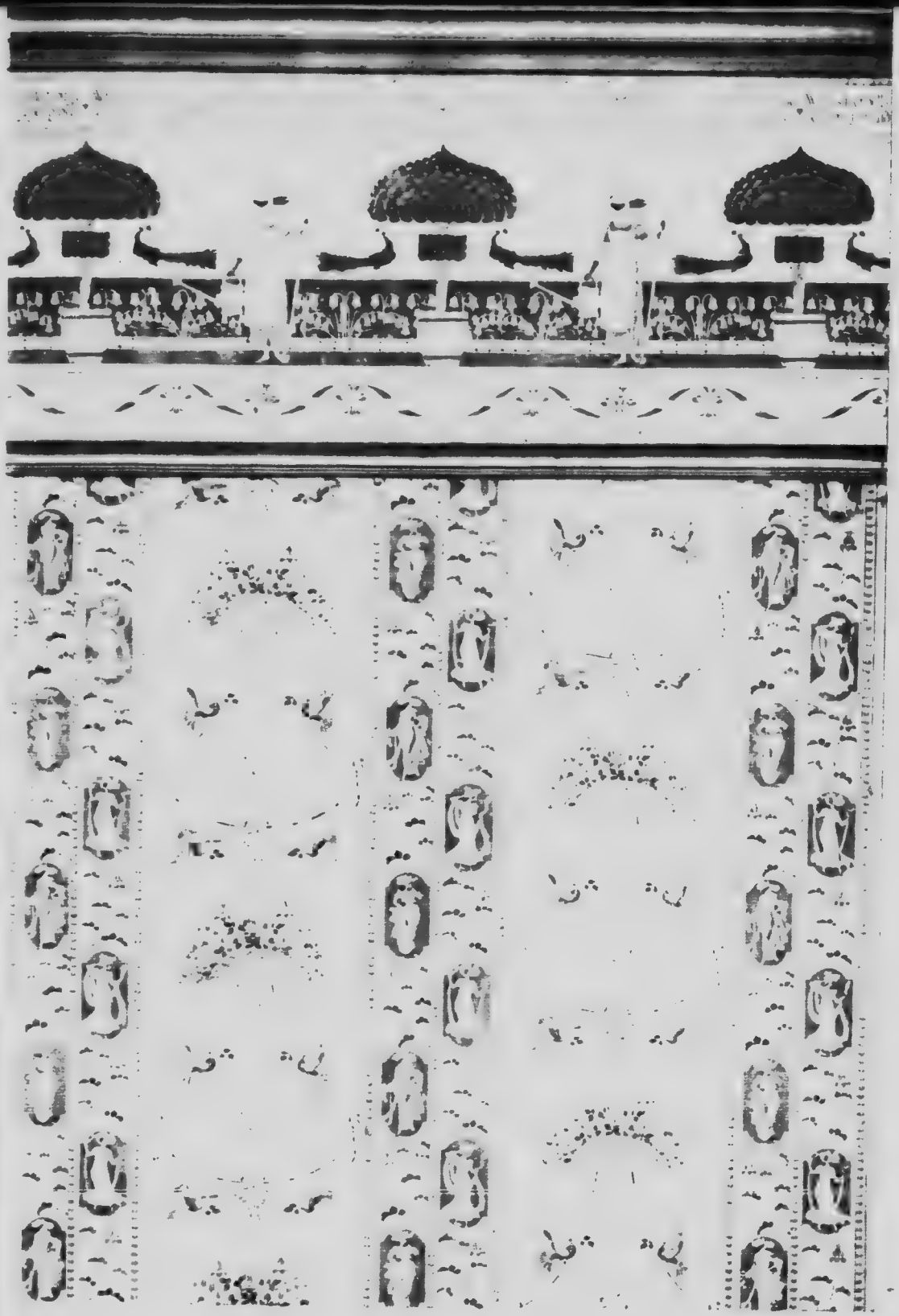
FLOCKS.

These beautiful papers, one variety of which is called "velvets," are printed in a pattern formed of an adhesive substance, usually thickened linseed oil, upon which fine shearings of wool reduced to a powder are distributed. The wool adheres to the pattern, forming a cloth or velvet-like texture which was formerly much employed, especially for libraries and sitting-rooms. Such goods, however, are not now used to any great extent.

SILK FLOCKS, as the name implies, are block papers made in the manner described, silk instead of wool being employed. They are made by reducing silk to very fine shreds and causing it to adhere to the surface of a portion of the pattern. The glistening effect of the silk makes a delightful relief to the ordinary effects. Striped silk flocks are very beautiful and most effective.

HAND-PRINTED OR BLOCK PAPERS

are those which are printed from blocks by hand. Some of the best designs are printed for one or two seasons in this way and then are brought out a few years after as machine goods. Block printed papers may be distinguished from those produced by machinery by a very simple test. When the paper is hand-printed, the operator places his block covered with colour in at the very end of the paper, about an inch or so from it, hence there is a blank space left, and the same will be found at the other end of the piece also. If, however, the paper is printed by machinery, many thousands of pieces of the same pattern would be printed at the same operation and then cut up, and hence the pattern will continue from end to end.



Design by WALTER CRANE

Reproduced by the Walhalla Manufacturing Company, London, from CHOISEUL-DROWN ASSIN ALT BRANCH

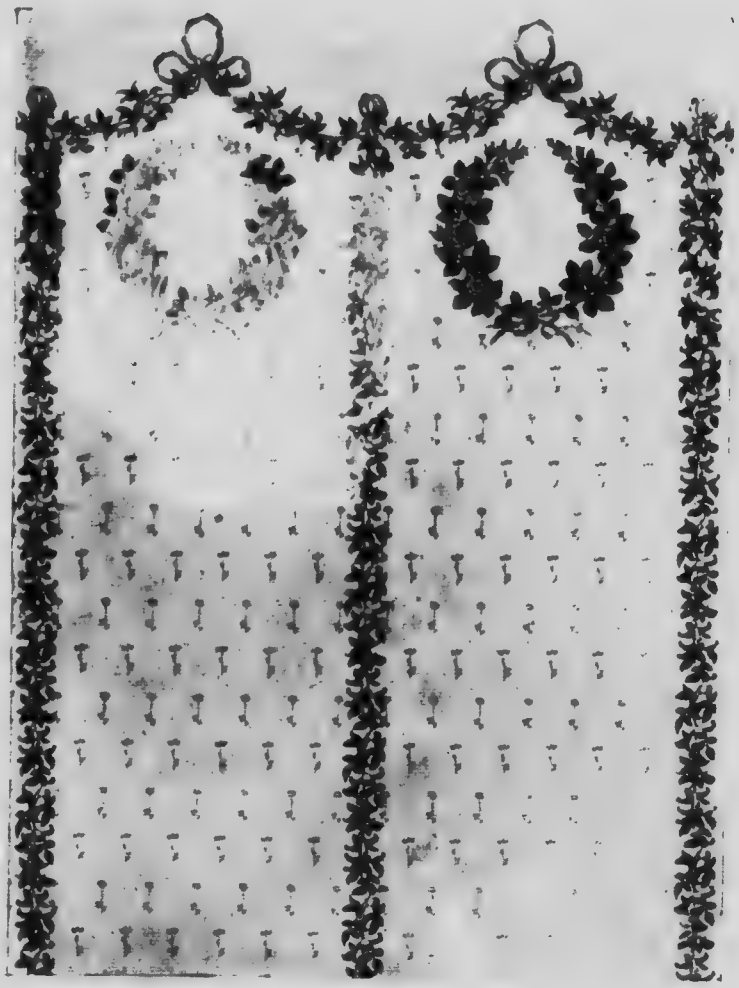


FIG. 32. THE "ROSE AND SMILAX" DECORATION.

Jeffrey and Co.

Another test is to notice the guide marks in the margin of the paper which enable the block printer to place his block exactly in the right position in each case. The perfection of machinery and constant improvements of the product have to some extent affected the production of block-printed goods, yet a large quantity of them is still made. In some cases, merely the outline or perhaps two or three colours are printed by hand, and then some additional work is put on the papers or friezes as the case may be, by means of the aerograph, by stencilling, or by means of a sponge. Many beautiful blended effects may be produced in this way, and a combination of the methods is one of the latest developments in the wall-paper trade, and one which bids fair to further development in the future.

Mr. Alexander Rottman, the well known designer and manufacturer of wall-papers, in a lecture delivered some time since gave seven reasons for the artistic superiority of hand-printed papers, which are well worth quoting here.

1. Machine papers can be printed in thin colours only, which means a thin loose colour effect.

2. In machine papers the whole of the various colours are printed at one operation, one on top of another. In hand-printed papers no colours touch each other until dry, and so each colour remains pure.

3. Large surfaces, such as big leaves, large flat flowers, broad stripes, that have to be printed in one colour, are never successful in machines, wanting solidity of colour. Hand-printed papers run no such risk.

4. The machine limits the variety of papers to the flat kinds: the flat surface is supplied by the paper mills in reels.

5. Flaws, irregularities, and so on, when occurring in machine goods run through many yards owing to the necessary rapidity of printing and the difficulty of stopping the machine, whilst every block repeat of pattern in the hand-printed goods is always visible to the printer, who rectifies any defect before printing another impression, and so controls every yard.

6. The hand-printed papers being printed from wood blocks (only dots and thin lines subject to injury being inserted in brass) show more softness in the printing than papers printed from machine rollers that have been made in brass.

7. The preparation of getting the machine colours in position and setting the machine ready for printing necessitates the turning out of at least a ream or half a ream (500 or 600 rolls) at once, whilst

FIG. 53. THE "WISTARIA"
Chas. Knowles and Co.

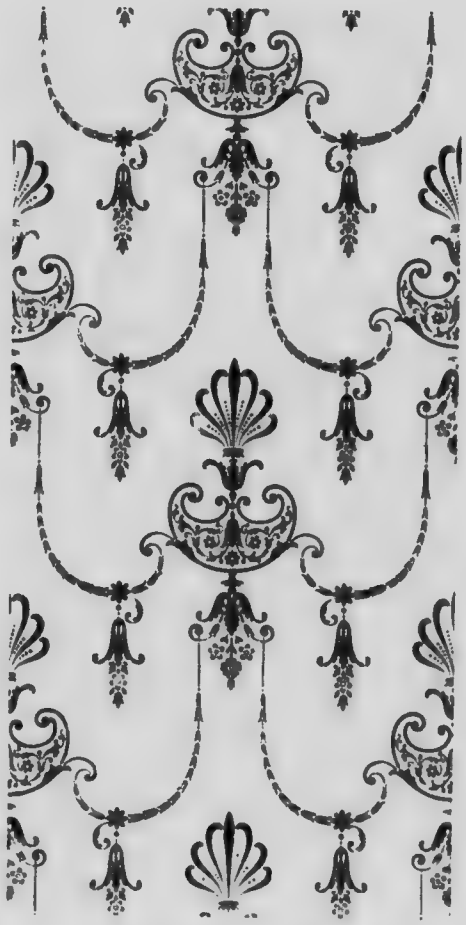


FIG. 53a. THE "COLONNA"
Chas. Knowles and Co.

FIG. 54 RELIEF EFFECT DECORATION
[illegible]

the equivalent in hand-printing is fifty to sixty rolls. It often happens that the design of a machine paper is approved of whilst the colouring it is printed in is quite unsuited to the scheme. By the hand process a room quantity and even ten to fifteen pieces can be printed specially at from fifteen to twenty per cent. advance in price, while the increase in cost for such a small quantity of machine paper would send up the price to ridiculous proportions.

HAND STENCILLED WALL-PAPERS

Time was when stencilling was almost wholly done by the decorator but now wall-paper manufacturers produce stencil designs principally friezes which are cheaper than the painter can execute them himself on the wall under the old conditions. Hand-stencilled goods are usually done in the following way. The outline, together with any solid colour that may occur in the design is [illegible] looks by hand in the manner above described. [illegible] the colouring, which is usually blended or graduated is [illegible] means of stencil brushes and stencil plates. The plates [illegible] usual thin metal stencil plates but consist of very thick heavy plates of copper. These serve to keep the paper in position while it is being stencilled. The stencilling brush too is not the usual small straight-haired tool, but a larger stiff-haired brush of perhaps four inches diameter. This is charged with colour by being worked and pressed hard upon a slab on which the pigment is placed. It is then used very expeditiously by the operator who presses hard say at the bottom of the design where he wants a deep colour and decreases the pressure on the brush as he wishes the colour to be less conspicuous. In this way a graduated tint may be obtained which is very decorative in its effect. One colour may be blended in with another by using a separate brush [illegible] fact, an endless variety of effects may be obtained by a skilled artistic workman. The difficulty of using such hand-[illegible] is that frequently they will not fit in very nicely at the angles [illegible] perhaps a [illegible] Now [illegible]

decorator the actual measurements of a room, and is enabled by variation in the position of the stencils and by leaving blank spaces or diminishing a design in certain parts to send out the frieze, which is most suitable for the position it is to occupy, so that the design comes nicely over the mantelpiece and other parts of the room exactly as though it was designed for that room, as indeed it may be said to have been.

Hand-printed papers may be considered the aristocrats of wall decoration, and we are evidently by no means at the end of the variety in which these goods are to be produced.

CRÊPE PAPERS

This is a class of wall-paper hangings that has increased also in [illegible] in the last few years. A plain paper of considerable thickness is passed through a machine so as to cause it to come in minute folds like ordinary crêpe. This breaks up the surface and gives a very charming effect which could hardly be produced in any other way. There are various descriptions of crêpe papers to be had of various degrees of texture, one of which is shown at the end of this book.

SILK FIBRES

This term is applied to papers usually very tough [illegible] and afterwards cut-crossed so as to yield the [illegible] having a bright silky-like lustre or sheen. They are made in very rich neutral colours and form a tolerable background for pictures and a very pleasing and tasteful decoration, especially when used in connection with a handsome frieze. Two samples of these papers in the newest colours will be found at the end of this book. [illegible] also sometimes hand-printed when the contrast between the [illegible] and the silk-like surface of the [illegible]

SILKS AND VELOURS

[illegible]

DINING ROOM [illegible] WHITE [illegible]

ground, and fitting snugly in the various corners of the room. This is done because the hanging, if hung in the ordinary way, would become *the* property of the owner of the house should the tenant leave, while if it be fixed on frames they become only a temporary decoration and may be removed in such an event.

FAB-RI-KO-NA

This is the name applied to art canvas specially prepared for decorative purposes. It consists of jute canvas or burlap treated with permanent dyes, and then to a preparation on the back which permits of it being readily pasted to any wall, woodwork, etc. It is made in a large number of shades, and gives an absolutely permanent colouring as well as a most delightful background for pictures. The "nap" or "fur" of the jute from which the fabric is made is mostly removed during the process of manufacture. Fab-ri-ko-na was one of the first of the canvas hangings employed for decorative purposes, and it is very largely used to-day for picture galleries, dining-rooms, offices, halls, and in other positions where a high class decoration of a quiet character is desired. There are now on the market several other canvases which are noted below.

SHEKETTE.

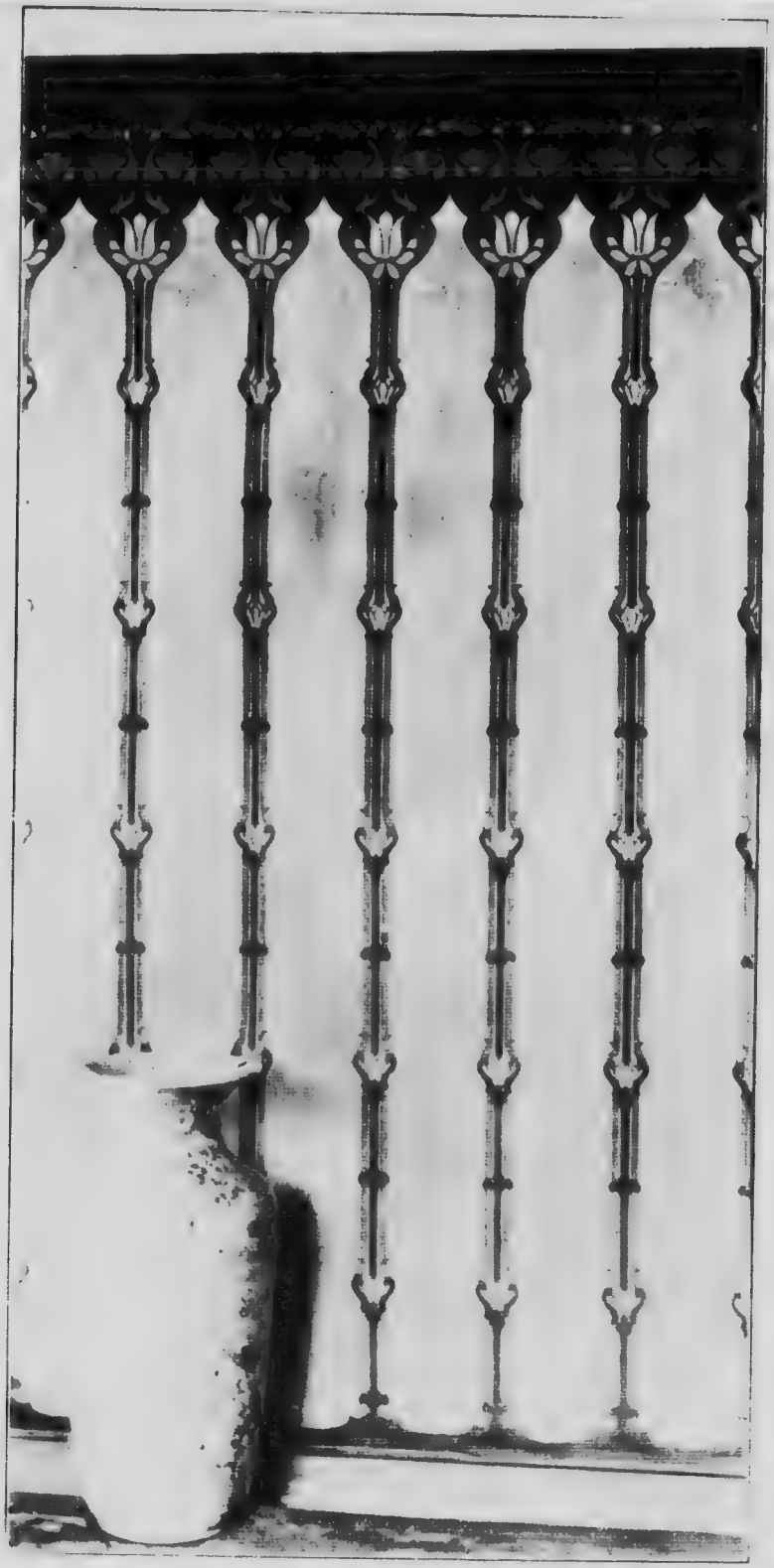
This is a plain material having a peculiarly soft velvety appearance, and may be described as having all the advantages of silk flock. It is made both plain and in crêpe, and gives a charming soft surface.

LUSTRETTES.

This is an arbitrary name applied to silk fabric, backed up in such a way that it does not require to be stretched or sewn like silk, but is hung exactly in the same way as wall-paper. The surface is treated in such a manner that finger marks will not show, or if they do show they may be washed off. Some beautiful metallic and art lustre effects are made in this material.

JAPANESE LEATHER DECORATION.

These superb decorations were not much known twenty years ago, but of late they have been used to a considerable extent, owing to the charm of their design as well as to the great durability of the material. They are suitable for the most refined decorative work, and



[illegible] THE WINCHESTER [illegible] A GATE
[illegible]

[illegible] DINING ROOM OF A HALL IN CORVEIGN
[illegible]

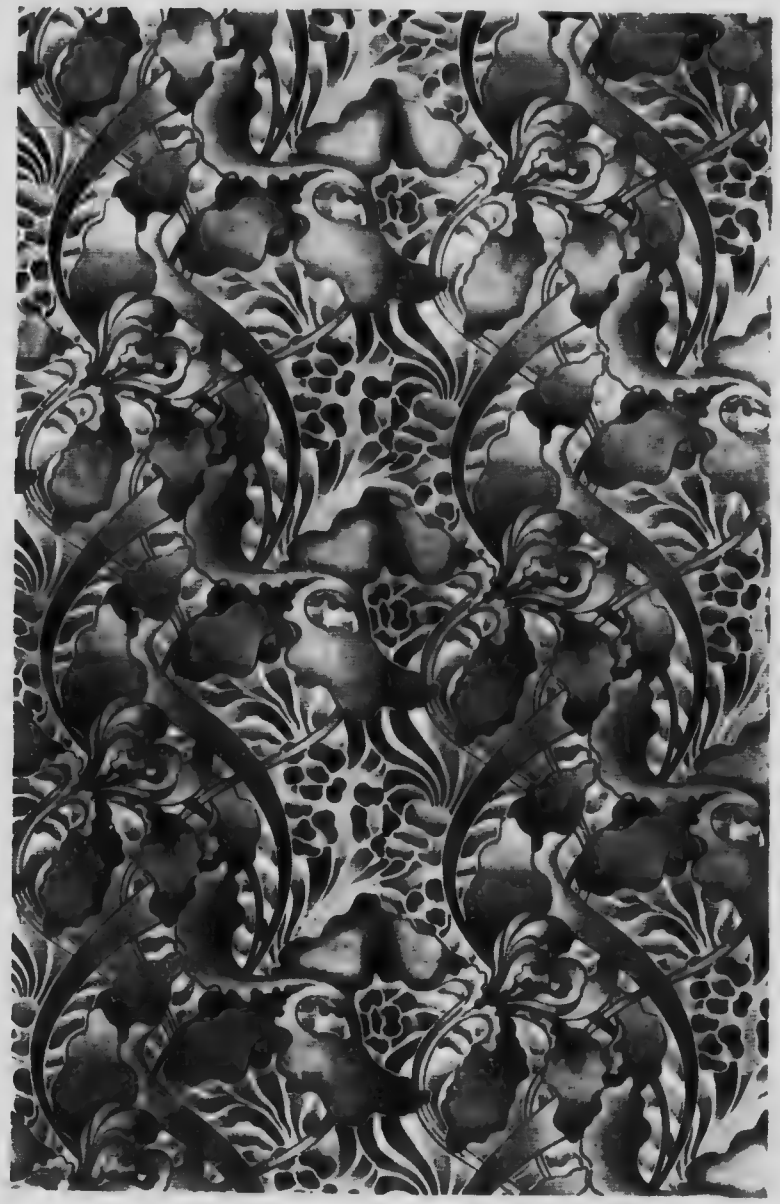
can be employed with advantage in connection with richly decorated ceilings and elaborate woodwork. They are somewhat expensive although the cost is not prohibitive. A piece of real leather hanging is one yard wide and twelve yards long, so that it contains exactly twelve square yards. This difference in area between leather and an ordinary wall hanging should be borne in mind when comparing the price.

IMITATION LEATHER HANGINGS

Probably Messrs. M. H. Birge and Sons Co., of Buffalo, New York, and Berner's Street, London, stand pre-eminent as manufacturers of these goods. They are made of a very tough material which is said to be even more durable than real leather, but they are remarkable from the fact that the actual appearance of a hide is imitated with absolute fidelity. The grain of the leather is produced in such a manner that it would be almost impossible for anyone to tell the difference between these goods and the real leather articles. They are sold in various beautiful colourings, such as rich greens, reds, browns and blues, and give the effect of a skin which has been stained with the particular colour, the effect being heightened by the brilliancy of the colour used. Another variety of the same goods is made to imitate hand-tooled leathers. All sorts of admirable designs, many of them reproduced exactly from old Spanish leathers and often of a very elaborate character, are made, and bronze in various colours with some parts in rich colouring are introduced to enrich the effect.

LINCRUSTA WALTON

has been termed the "King of Wall Hangings." It is one of the highest class of all relief decorations in beauty and durability, and is made from a mixture of linseed oil and powdered cork in almost exactly the same manner as linoleum is made, excepting that the material is of a finer quality. The material lends itself readily to the production of the most intricate designs, and as the manufacturers have the assistance of some of our best artists, very many beautiful designs of the highest decorative character can be had in this material. It was invented by Mr. Walton rather less than twenty years ago, and it is said that the invention was due to an accident which occurred under the following circumstances. Mr. Walton was a linoleum manufacturer at the time referred to. The cork powder is, in the production of linoleum, intimately mixed with thickened linseed oil; in fact, the



[illegible] DINING ROOM OF HALL DECORATION.

Wa[illegible] and [illegible] Edw[illegible] Ltd

oil is boiled and it becomes in the condition of a jelly. This plastic material forming the linoleum proper is then placed on the surface of canvas which passes between two heavy steel rollers, whence it is pressed to a level surface and adheres closely to the canvas backing. It appears that at the time referred to a screw by some accident became affixed between the rollers, and was not noticed until a length of linoleum had been produced, when it was found that the screw had embedded itself in one roller with the result that there was found on the surface of the linoleum the form of the screw in relief throughout its length. This set Mr. Walton thinking whether he could not turn the accident to account, and produce by design what had been done by accident. The result was the preparation of engraved rollers and Lincrusta-Walton as it is on the market to-day. Instructions for fixing this material will be found elsewhere.

LIGNOMUR.

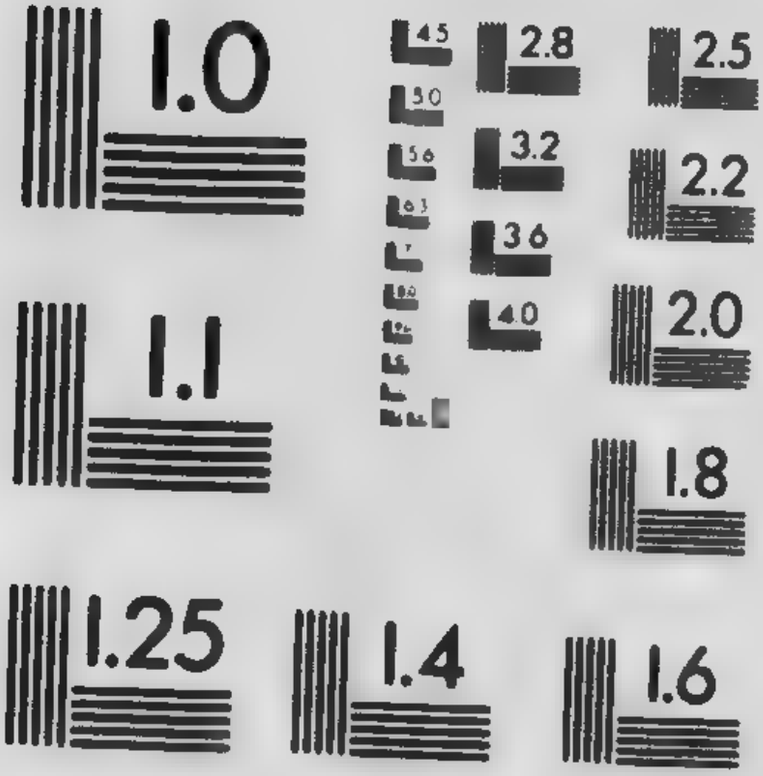
This is another relief decoration, and is composed of wood fibre embossed in hollow relief. When applied to a wall it forms a clean, durable and artistic covering. Lignomur can be painted, stained, grained, or varnished; in fact, can be treated in the same way as a wood surface, or it can be distempered or treated in oil colours in imitation of leather hangings, if desired. Some patterns lend themselves very successfully to the imitation of effects of carved oak, mahogany, old ivory, porcelain, etc. Another very effective treatment of this material is obtained by staining it to match any sort of natural wood, then varnishing, rubbing down and oil finishing precisely as though it were solid timber. In the natural wood treatment the material is extensively employed for the interior finish of railway cars.

ANAGLYPTA.

This is another well known relief decoration made in many admirable designs, both in high and low relief. A number of these are included in this book. It is made by moulded pulp or plastic paper in the required designs being pressed into moulds. Unlike ordinary pressed materials there is no stretching of the material, because it being moulded in the pulp the highest relief may be obtained with an equal solidity of strength throughout.

MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No 2)



APPLIED IMAGE Inc
1653 East Main Street
Rochester New York 14609 USA
(716) 482 - 0300 Phone
(716) 288 5989 Fax

CORDELOVA.

Cordelova is one of the favourite relief decorations which forms in some respects a formidable rival to some of its more expensive competitors. It is made in high and low relief, the former being particularly applied to ceilings which are wanted wide.

PRESSED PAPERS.

These, as the name implies, are papers pressed into relief. This relief is never very high, and the class may be described as a cheaper form of ordinary relief decoration.

TEKKO.

This is a very beautiful material made in Switzerland, and largely used on the Continent for wall decorations. It resembles rich silk damask and presents some beautiful variations of light and shade. Tekko can be hung without much difficulty. It is non-porous and impervious to dust, and may be brushed or scraped down as often as may be required. Tekko is becoming largely used for the decoration of drawing-rooms, hotels, theatres, and mansions, where its comparatively high cost does not prove an obstacle.

SALUBRA.

This is a special material made to resemble cretonne, repp or poplin. It has a soft and pleasing finish similar to oil paint. It is made in a great variety of patterns, and the surface can be scraped with soap and water as often as may be required. It is made enamelled for use in bath-rooms, lavatories, etc.

FIG. 52.—"WARMINGHURST" FRIEZE.

Essex and Co.

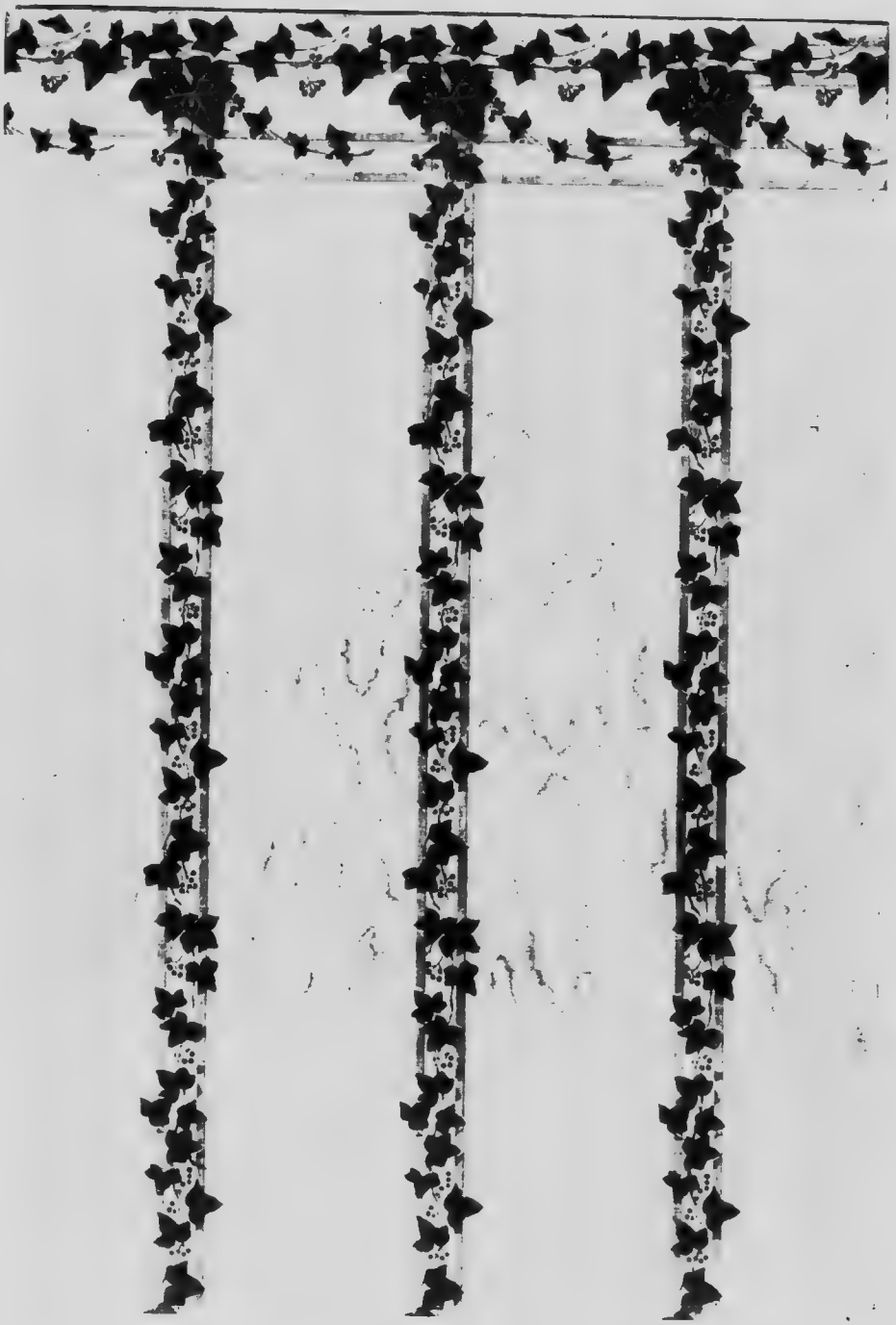


FIG. 60. IVY STRIPED DECORATION.

Wall-Paper Manufacturers, Ltd., Potter Branch.

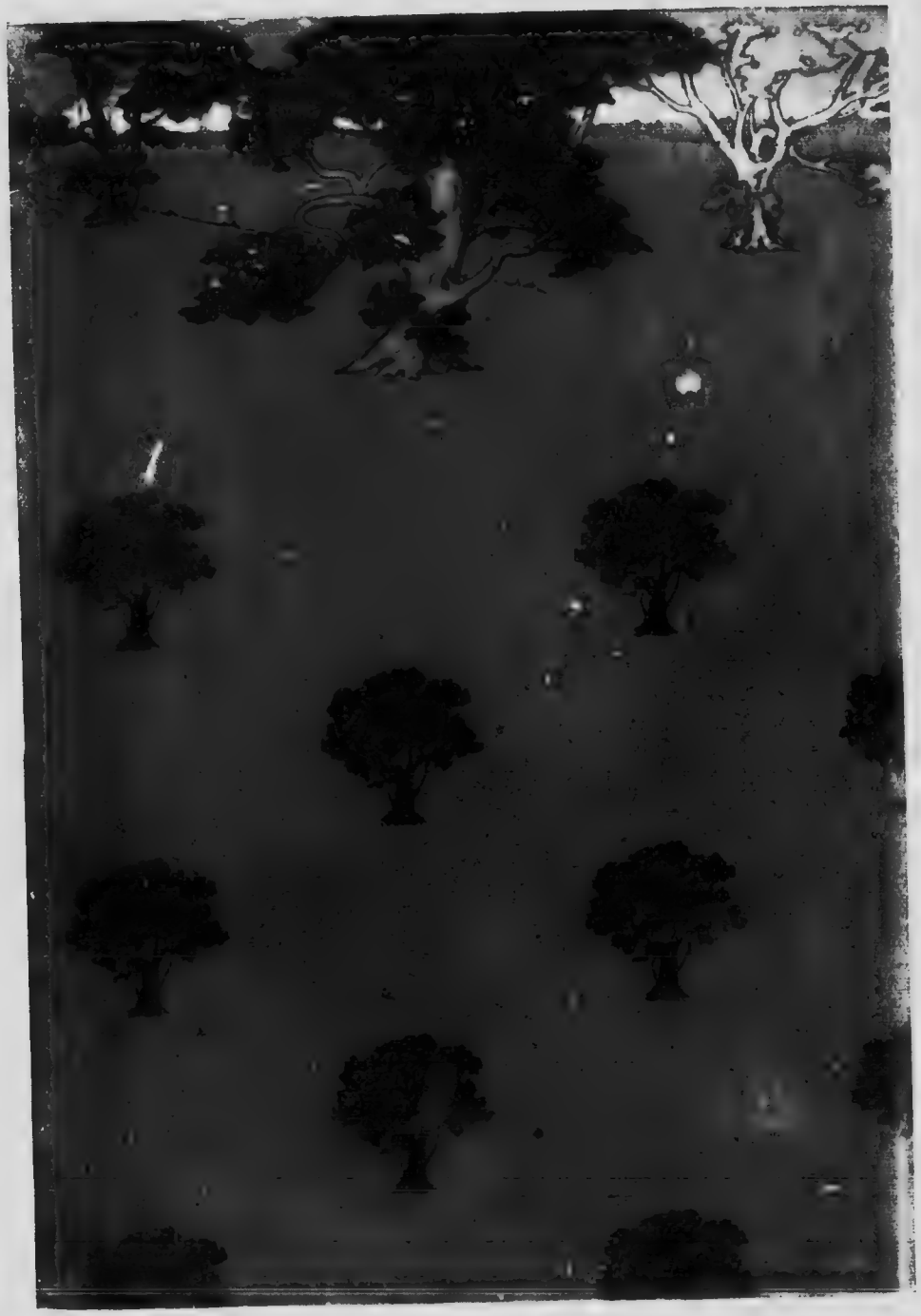


FIG. 61. THE "TREE" DECORATION.
Wall-Paper Manufacturers, Ltd., Potter Branc

The "DARENTH" Stencil Frieze

By the Wallpaper Manufacturers Ltd., LIGHTBOWN ASPINALL Branch

The "MEADOWSWEET" Frieze.

By the Wallpaper Manufacturers Ltd., LIGHTBOWN ASPINALL Branch

The "LORAINE" Frieze

By the Wallpaper Manufacturers Ltd., LIGHTBOWN ASPINALL Branch

CHAPTER IV.

DADOES, FILLINGS AND FRIEZES.

THE surface of a wall may be very conveniently divided under three heads—dado, filling, and frieze. The dado, of course, is the lower portion immediately above the skirting or baseboard, and usually about 3 ft. 6 in. to 3 ft. 8 in. high. The frieze is, as a rule, placed on the wall immediately beneath the cornice, and the paper used between the two is known in the trade as the "filling." Now, in recent years dadoes have almost gone out of fashion, excepting in staircases, but the writer would repeat here his remarks printed in "Wall-Papers and Wall Coverings" in which he said that, without endeavouring to force his opinions upon the readers, his idea was that dadoes might be used with advantage to a much greater extent than they are at present for several reasons which can be briefly stated in two words, utility and effect.

The dado is the natural and proper outcome of the old system of wainscotting. Some think that it is a development of the old plan of providing chair rails. The advantages of a dark background for furniture—that is, dark compared to the rest of the wall which may be very light—will be obvious on a very little consideration. The part of a wall that is most exposed to wear is, say, within 3 ft. from the floor; above that, the wear is not great. When, therefore, the decoration of a room includes a dado the damage by accidental knocks, dirty hands, etc., is not so great as it otherwise would be, for it does not show so much. Again, when the paper of a room has become somewhat soiled, it is easy enough to clean the upper part and to put on a new dado to cover the damaged portion below.

But apart from the economy of using dadoes, they very frequently increase the decorative effect. It is often necessary to paper a poorly lighted room where it becomes imperative to use a very light paper, and this sometimes produces a lack of cheerfulness occasioned by the

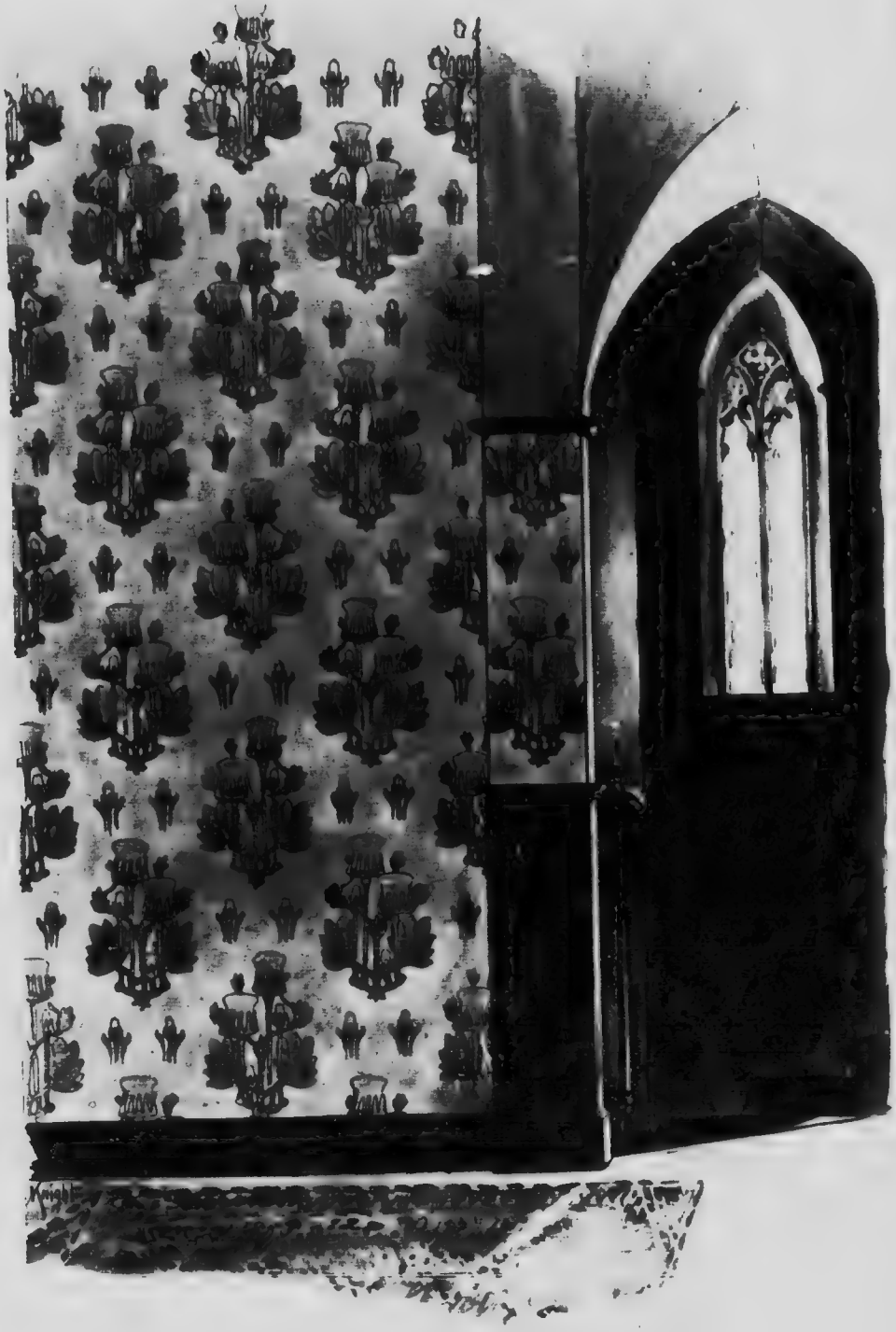


FIG. 52. UPPER HALL IN A MODERN HOUSE.
Gledhill Wall-Paper Co., New Yo

strong contrast between the walls and the furniture. A dado very materially removes this objection, and it may, to some extent, be said to furnish a room. This can be best appreciated by comparing a staircase papered without a dado with one in which a dado is used. As a staircase is practically devoid of furniture it is apt to have a somewhat bare appearance, and a dado very considerably aids in removing this.

Under the head of "How Wall-Papers are Hung" will be found a description of the manner in which a dado should be carried up a staircase.

FILLINGS.

Little need be said under this head because the filling is practically the wall-paper itself, and, as already mentioned, dadoes are so little used that all the remarks which will be found elsewhere, under the various heads, as a guide to the selection of papers will apply to the fillings.

FRIEZES AND BORDERS.

It is probable that the introduction or rather increased use of wide friezes was the direct cause of the discontinuance of the use of dadoes. In a room of average height there is hardly room for a dado filling and a wide frieze, and hence the dado was sacrificed. It is highly probable, however, that before many years pass a narrower frieze may become more popular and dadoes re-introduced. Some sort of a border or frieze may be considered as a necessity for the production of a finished effect in wall-paper decoration in nearly every room. Even unpretentious sitting-rooms or bed-rooms are made much more attractive by using a neat and perhaps brightly coloured border than they would be without it, and excepting in the case of very low rooms, a border or frieze should always be used.

We have already dealt at some considerable length upon the advantages of using a plain or nearly plain paper in rooms which contain a good deal of furniture and pictures, and have endeavoured to show that this is advisable, because they form a background. But the scheme of decoration in such cases would be wholly incomplete unless a frieze were introduced as a cap or finish to the wall. Indeed a room papered with an ingrain, for example, will often look quite unfinished until the frieze is put in its position. If this is well chosen it gives the decorative note and forms a complete finish. The frieze

being above the furniture and the pictures, bright colours may be employed without fear, particularly so as the frieze does not occupy much superficial area so that the colour after all will be used sparingly. We have already pointed out how charming a room may be made to appear when a plain or diaper paper is used with a handsome stencil frieze above it, and it remains now only to beg those who are making selections to take great care to have tacked upon the wall a portion of the frieze itself in order to give an idea of the effect.

Success in decoration may be said to largely depend upon harmonious contrasts, and we have seen many dining-rooms in which a somewhat heavy paper has been used finished with the frieze perfectly plain, being either distempered with the ceiling or covered with lining paper. Here the contrast between the heavy full design on the wall and the perfectly plain frieze is most satisfactory. In other cases where a plain paper is used, relief friezes may be employed with excellent effect. The various manufacturers of these goods vie with each other in producing designs of the highest order. Such friezes are often finished in white, that is to say, they are painted white, cream, or some other very light colour and then are stippled and finished flat, *i.e.*, the stippling is done by dabbing a special brush over the surface and the flat paint gives the effect of distemper. Sometimes they are appropriately decorated in colours and gold, but this is only suitable for a very elaborate sitting-room or a public apartment of some sort, and would rarely be considered in good taste in an ordinary dining-room.

Some of the most successful friezes are those which are divided up into panels, as shown in Fig. 65. Here, again, it must be observed that care must be taken in arranging the panels so that the figures do not cut up at the corners. There has of late been quite a run on landscape and seascape friezes. Several are shown in this book. Unless the design is treated in a very conventional manner, the effect in the opinion of the author is not good; but when a design is so handled as to merely indicate a landscape some very novel and interesting effects can be produced. As observed elsewhere, it is a great pity that the manufacturers have brought out land-capes in very cheap designs, as they can but have the effect of causing a certain amount of disgust among cultured people, and tending to keep out the use of this class of goods altogether. There are some quaint designs to be had in street scenes, and the Aldin-Hassall friezes form good examples of the best class of work of this character.

The friezes selected for illustrations may be said to cover the ground fairly completely. In Fig. 63 is shown a boldly drawn and richly coloured frieze eminently suitable for use over a plain paper in, say, a dining-room. In such a position it would give a distinct and serviceable touch of colour to the scheme of decoration while being some distance from the eye the boldness of drawing would not be found objectionable.

In Fig. 65 is shown a charming little frieze which may be said to be a new variation of the landscape frieze. The objection of the latter in most cases is that the features of the landscape become

FIG. 63.—THE "CARRINGTON" FRIEZE. Wylie and Lochhead, Ltd.

repeated so frequently as to become monotonous and destroy the effect. In the "Downs" design, however, this objection is entirely overcome by dividing up the landscape into panels, placing a small diaper design capable of extension between them. The friezes shown in Fig. 66 are well designed, and very suitable for many positions in which a floral pattern is desired. Still more conventional in its treatment is the design shown in Fig. 67, while that in Fig. 69 gives another panel frieze worthy of adoption.

Of late there has been a very distinct demand for Dutch scenery in decoration, and Messrs. Arthur Sanderson and Sons' "Canal"

frieze shown in Fig. 72 may be taken as a typical example of what is popular in this class of drawing. The "Seagull" frieze in Fig. 75, and the "Seascape" in Fig. 73 are further variations.

It will be understood that the designs above referred to as printed in this book suffer a good deal for the want of colour, because, after all, it is the method of treatment in colour which renders it acceptable. We have, however, included a few coloured designs kindly contributed by the Lightbown Aspinall Branch of the Wall-Paper Manufacturers, Ltd., and by Mr. Shand Kydd, and these are all made in many different colourings to those illustrated in this book.

In order to prevent the constant repetition in seascape and landscape friezes which is often thought so objectionable, the manufacturers now frequently adopt the plan, in executing hand-stencilled friezes, of changing the position of some of the features in every length.

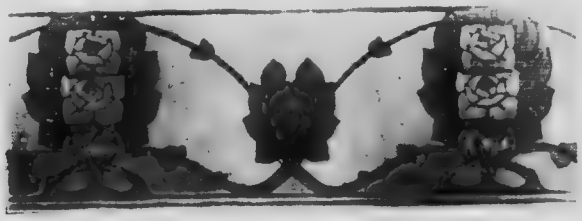


FIG. 64.—THE "LYNCOMBE" FRIEZE. M. Smith and Sons.

The author is not quite certain as to whom the credit is due for this ingenious method, but he, personally, first saw it several years ago in the show-room of Messrs. Jno. R. Lee and Company, of Paradise Street, Birmingham. In this case, a number of yachts, ships, boats, and other vessels were portrayed in picturesque groups, some close to the horizon being mere outlines. Mr. Lee hit upon the plan of having a separate block or stencil for each vessel and changing these about to produce different effects in different parts of the paper. The writer remembers congratulating him upon the idea, but it was not much later before the same idea seems to have struck other manufacturers, and to-day the plan of interchanging details is quite common.

If the reader will carefully examine the coloured plates included in this work and will select those he admires most, and if he will then get a friend to make a choice, he will appreciate how considerably tastes differ in such matters. Many people will not like such con-

ventional designs as the "Darenth" at all while others would object to the rigid uniformity of such designs as the "Lorraine." A few words, however, about each of these friezes will probably prove helpful.

The "Darenth" is ten and a half inches deep and is made in five colourings which produce as many different effects. For example the scroll in one is blue and the flowers crimson, in another the scroll

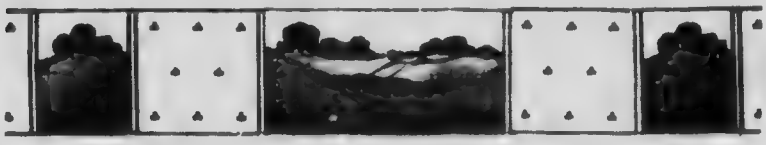


FIG. 65. THE "DOWNS" FRIEZE.
John Line and Sons Ltd.

is green and the flowers a deep plum, while in still others the scrolls are various grades of green, and the flowers corresponding variations in red. In each case the effect is added to considerably by the graduation of colours throughout the design.

The "Meadow Sweet" is also a ten and a half inch frieze, and is made in three colourings. These do not vary very considerably in

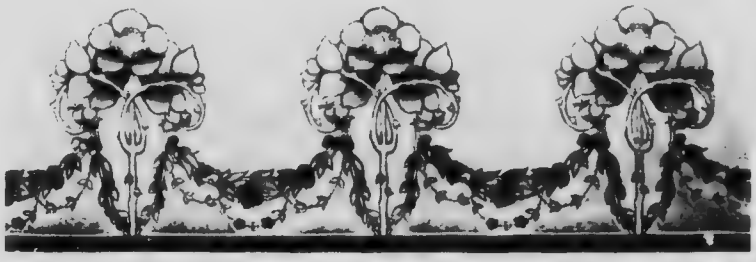


FIG. 66. John Line and Sons Ltd.

colouring, green predominating in each of them. The design is a simple but most effective one, and the artist has given a distinct rural touch, and the trees in the distance are very well managed.

The "Lorraine" is another ten and a half-inch frieze made in sanitary goods. This is printed in no less than eleven different ways and the ground, which is shown in our illustration a deep blue, is

graduated to produce all the effect of hand-stencilled goods. In several of the colourings, the flowers are red, but in some violet or orange. Greater variation is given in the ground, which is blue, red, green, yellow, old gold and rich brown.

The "Swallows" stencil frieze is twenty-one inches deep and is supplied in three colourings, one of them having a beautiful sheen. The stencilling is done most delicately, apparently with the aerograph. The design is in excellent taste, and in its way perfect. The rigidity of the conventional ornament is broken up by the faintly portrayed flight of swallows beneath. This frieze would require careful judgment in hanging so that the ornaments should not be mutilated at the

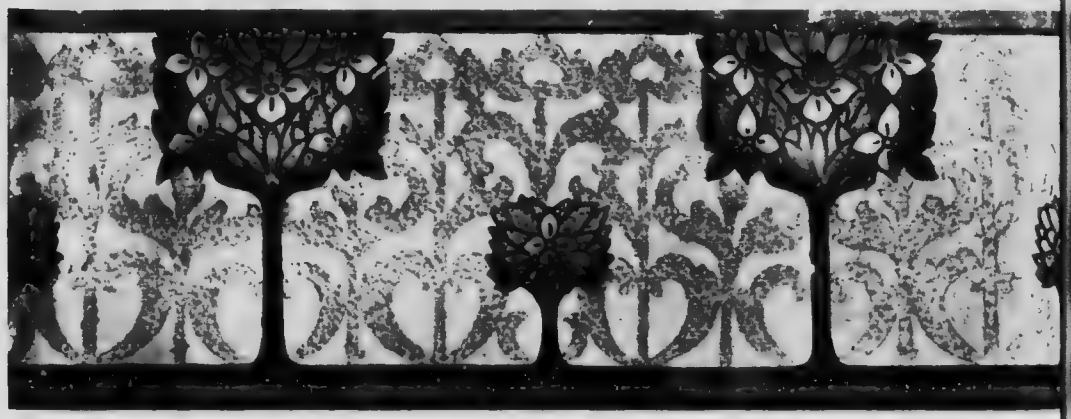


FIG. 67.—THE "WAINFLEET" FRIEZE.

Wylie and Lochhe

angles, but as a matter of fact, this remark applies to every frieze in which ornament is placed at regular intervals, for example, it applies equally to the "Rose Tree" frieze shown on the same plate. This is a fine piece of work which is likely to prove very popular. It is twenty-one inches deep, and is made in eleven colourings, and in a great variety of treatments, so that those who like the design will be able to get it in pretty well any colouring they may desire. The flowers in most cases are red, but in one or two of the treatments are yellow. The backgrounds vary considerably, some are blue, others a rich brown, and then there are greens, rich reds, and graduated white, blue and pink.

The "Valhalla" is also a twenty-one inch and has a thirty inch repeat, *i.e.*, a repetition of the ornament thirty inches apart. It is a sanitary frieze and is made in ten different colourings. The rigidity which might be almost termed "stiffness" in the design as reproduced in the coloured plate is not so noticeable in many of the colourings, and the frieze would be well suited for use in a large dining-room over a plain or diapered paper which harmonised in colour.

The "Dyke" stencil frieze is tw ty-one inches deep and has a thirty-six inch repeat. It is made in four colourings, some of them softer than that shown in the plate.

It should be mentioned here that it is a little difficult in reproducing these designs on a greatly reduced scale to give the actual appearance they will present when hung, because if the colour is reduced to correspond with the reduction in scale, those colours are likely to become insipid. A very good idea of the effect, however, can be obtained by placing the open book showing this plate at a distance of, say, eight feet from the eye.

The "Incoming Tide" frieze is a beautiful piece of work thirty inches deep and artistically graduated.

The "Firwood" frieze is the same depth but may be cut down to eighteen inches if required by taking off the border top and bottom. It is supplied in four colourings, and it is a little remarkable that the repeat in this particular design is not very noticeable, the arrangement of the outlines of trees being such as to destroy to some extent the effect of repetition.

The very beautiful designs of Mr. Shand Kydd, shown in two addhtional coloured plates, and on the front cover, may be justly taken as representatives of the highest development of the wall-paper art as it exists to-day. The designs as printed suffer somewhat from reduction, but in the original they are all that can be wished for by the most exacting, and are equally worthy of praise for their originality, firmness of design, and beautiful colouring.

FIG. 68. A BOLD FRIEZE. S. M. Bryde and Co.

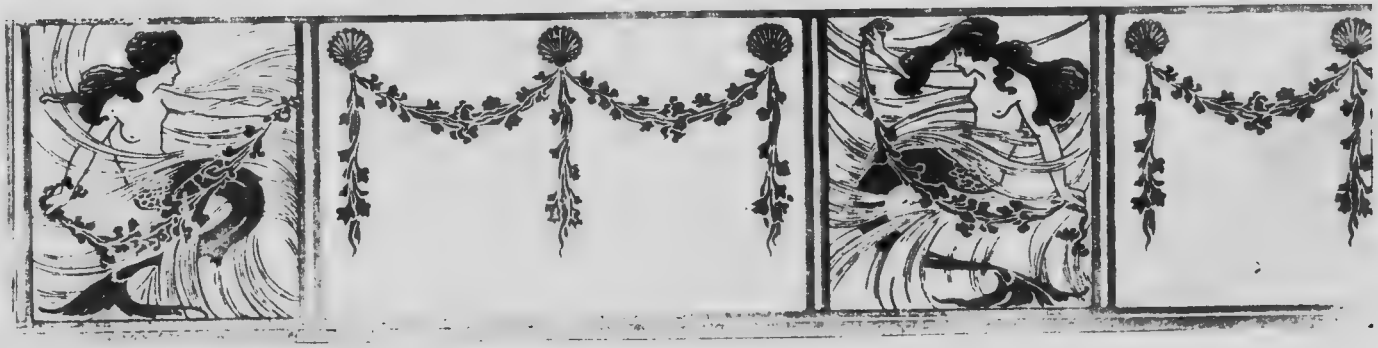


FIG. 69.—THE "MERMAID" FRIEZE. John Line and Sons, Ltd.

FIG. 70 A FRIEZE DESIGN. S. M. Bryde and Co.

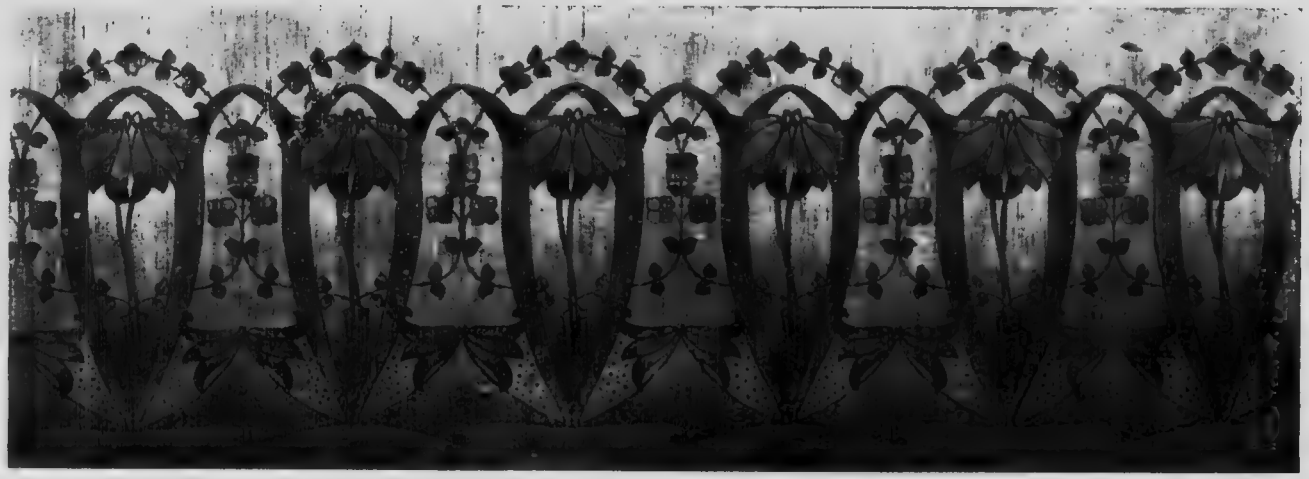


FIG. 71.—A BEAUTIFUL FRIEZE. S. M Bryde and Co

FIG. 72. THE "CANAL" FRIEZE. A. Sanderson and Sons, Ltd.

FIG. 73. THE "SEASCAPE." A. Sanderson and Sons, Ltd.

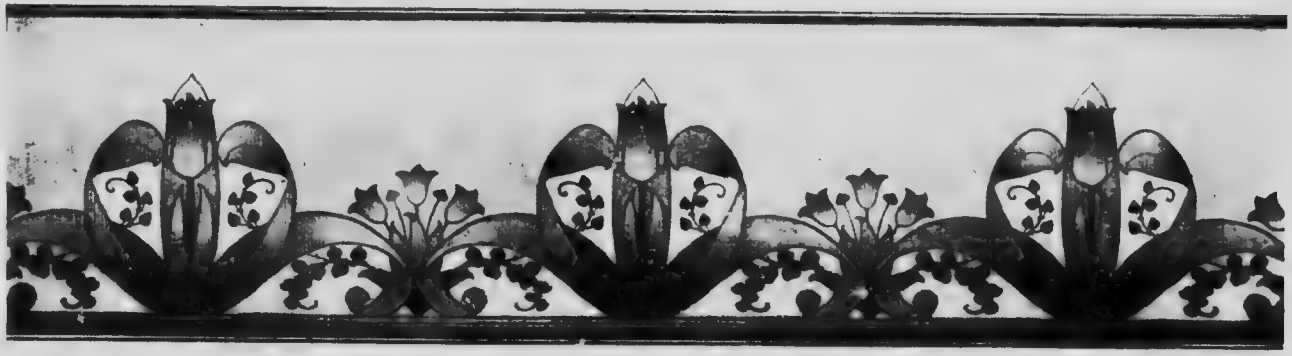


FIG. 74. THE "RUNEMEDE" FRIEZE — A. Sanderson and Sons, Ltd.

FIG. 75. THE "SEA-GULL" FRIEZE — John Lane and Sons, Ltd.

TWO CORDELOVA CEILING DESIGNS

CHAPTER V.

CEILING DECORATION.

THE decoration of ceilings was formerly considered of great importance, particularly in large rooms, and many historic buildings show the extent to which the labours of decorators were employed in this direction. In ordinary dwelling-houses in England, until perhaps ten or fifteen years ago, the ceilings were almost invariably left in whitewash, which meant, in fact, that they were finished in a very light blue. Decorators' workmen apparently believe it to be an absolute duty to add some ultramarine blue to their white in order to correct the yellow cast of the white. Such ceilings were very often finished more or less with heavy cornices of plaster as well as "centre pieces" in plaster. Such methods are happily rapidly dying out, and the plaster cornices nowadays are mostly in straight lines without any attempt at enrichment, and this certainly gives a better opportunity for the decorator to show his skill. As to the ceiling itself, in an ordinary dwelling-house, it may be taken as a safe rule that if it is to be left perfectly plain, that is to say, is not to be papered or ornamented in any way, that the ordinary blue "whitewash" should never be used, excepting, indeed, the walls are blue, when the addition of a little ultramarine would be appropriate. In every other case, a little of the colour which prevails in the wall-paper should be added to the white, and this will be found to harmonise very much better than blue, and to give apparently a purer white. It will be understood, of course, that but very little colour is used, so that the ceiling may actually be a very light cream, green, or any other colour, depending upon the hue of the paper.

It is advisable, however, as a rule, to make a proper finish of the decoration by papering the ceiling, and the improvement is so marked that even in small houses the little extra expense should not be begrudged. Americans are very fond of setting out their ceilings in a most elaborate manner with patterned papers, panels, stiles and borders, often in brilliant colourings, but this style is not commended. Something not far removed from white is desirable in all ordinary dwelling-rooms. There are plenty of papers to be had, mostly of geometrical designs, printed in very light colours, or even better, in lustrous effects, which may be usefully employed for the finish of a ceiling. There are also a number of "strap effects" or designs based

upon the Elizabethan style in which various curves are united by means of plain straps or lines. Some judgment is necessary in choosing the design so as to see that a suitable size pattern is chosen. As a rule, it is better to err on the side of a design too small than too large, because the latter seriously dwarfs the size of the room. It is also very essential that if a colour be employed that it match with the frieze and the filling.

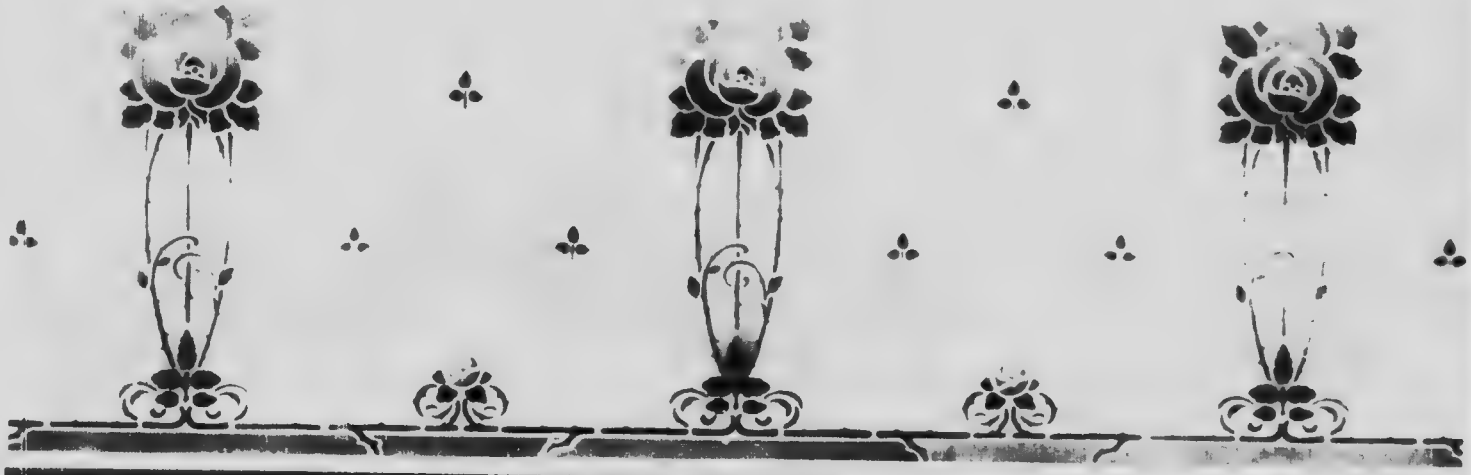
Ceilings of large rooms, whether public or private, may be much more elaborately treated, and the reader must bear in mind very carefully that while in a small room the ceiling is hardly seen at all, in a large one it forms a prominent feature which is conspicuous to everyone who enters the apartment. This, of course, is because the eye can take in more of the ceiling in the case of a large room, while in a small one it would be necessary to raise the head to see it. Relief decorations, such as Anaglypta, are employed to a very large extent in ceiling decoration, and there are many beautiful designs, some of which are given in this book, which may be chosen for the purpose. Here again, geometrical or repeat designs are usually found the most suitable, but it is highly important to choose a pattern which will adapt itself well for the particular room in which it is to be used.

Mr. V. Palmer, the inventor of Anaglypta, has brought out some ingenious designs which may be varied according to the size of the particular room in which they are to be employed. These designs are supplied in sections or pieces, and may be varied in their use according to the size of the room.

A difficulty often arises in dealing with old ceilings in which there is a more or less elaborate plaster cornice and centre piece, as to know how to deal effectively with them when it is desired to finish a room in modern style. The difficulty arises principally from the fact that the ornamentation of the cornice and centre piece has become almost filled up or obliterated by various coats of whitewash given to them from time to time, and hence the sharpness of detail is wholly lost, and a very unsatisfactory piece of ornament is left which interferes sadly with the appearance of a nice modern design used on the walls or ceiling itself. Under such circumstances perhaps the best thing would be to pull down the cornice and centre piece and to make good the plaster, but this most people hesitate to do, because it involves delay and a good deal of mess. The writer recommends as the only solution of the problem that both the cornice and centre-piece be thoroughly cleaned down to the bare plaster. This may and probably

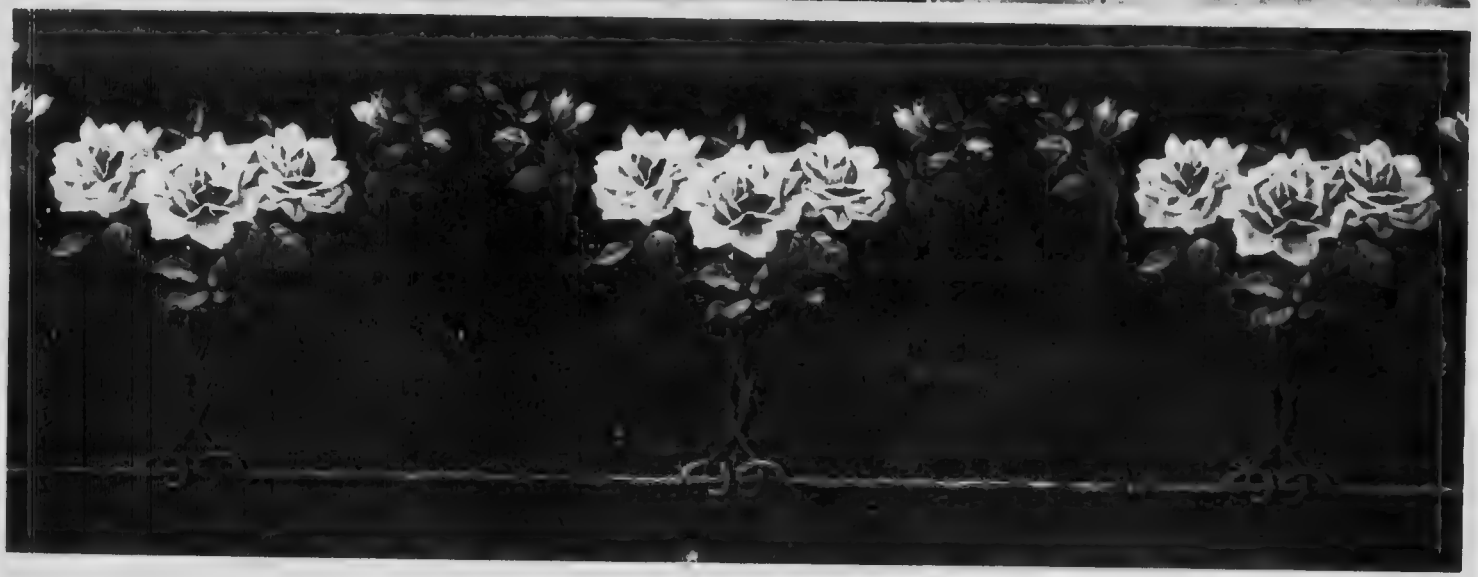
"SWALLOWS"
Stencil Frieze.

By the Wallpaper
Manufacturers Ltd
LIGHTBOWN
ASPINALL Branch



The
"ROSE TREE"
Frieze.

By the Wallpaper
Manufacturers Ltd
LIGHTBOWN
ASPINALL Branch



will require a great deal of washing, scraping and picking out the details, but the result will justify the trouble. If hot water is used the work will be facilitated, as it is necessary to soak the accumulated

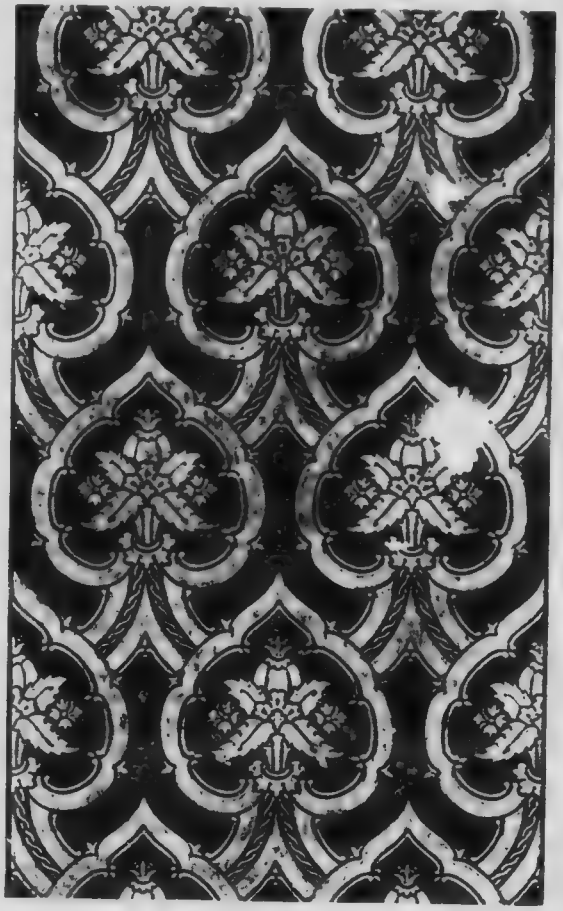


FIG. 76.—THE "SAVILLE" FRIEZE.
Wylie and Lochhead, Ltd.

whitewash before it is soft enough to get off. When cleaned to the plaster it will probably be found that the design itself is after all, not quite so bad when it can be seen as originally made.

The question now comes as to how it can be kept in order for

the future, and the reply is that it must not on any account be white-washed again, but painted over with one or two coats of that enamel of appropriate colour; in fact, if the whole ceiling is done in that enamel it will eventually pay well, because it can at any time be washed off and look quite equal to new. If, however, distemper is used, tinted as above suggested, to match the paper, or rather to form a very light

FIG. 77. A "POWDERED" DESIGN.
John Line and Sons.

tint of the prevailing hue of the paper, then the centre piece and cornice must be flat enamelled in an exactly corresponding colour.

COLOURING CORNICES.—One of the bugbears of the modern decorator, unless he is very experienced, is to deal with a cornice which it is desired shall be tinted. In ninety-nine cases out of a hundred tinted cornices are far too dark coloured with the result that the effect as a

whole is entirely spoiled. To be effective the colours used must be very light indeed, although the prominence of the member of the cornice to which the colour is applied and its position will to some extent determine the depth of the colour. The cove or concave portions are invariably all light, and it must be remembered in every case that the cornice is supposed to form part of the wall and not of the ceiling although, unfortunately, one frequently finds a cornice which consists

FIG. 78. A CLASSICAL DESIGN. (John Line and Sons.)

merely of an ornamental band stuck on the ceiling itself with perhaps only a single moulding on the wall. In such a case it is better to make no attempt to colour the cornice, but to leave it plain with the ceiling as it will not then be noticed so much as it would be if coloured.

A really well designed plaster cornice in an ordinary dwelling-house perhaps never looks better than when it is put in with the same

colour as the ceiling or left altogether without colour, yet in a large public room tinting may be introduced with advantage. The colours, of course, must be based upon the colours of the wall, and the simplest and best plan to follow is to colour with distemper a foot or so in three or four different styles so as to see how they look when viewed from the floor; the tenant or owner of the house can then make his own choice.

CANOPY CEILINGS.

This term is applied to a method sometimes used in papering high rooms, and consists in running down the ceiling paper on the side walls from six inches to three feet in place of a frieze. The juncture between the ceiling paper and the wall-paper is covered by a picture moulding; sometimes it is covered by a neat, narrow paper border, and occasionally a frieze is used for the same purpose, but this is not in good taste. Canopy ceilings are very pretty for bedrooms, especially when flowered paper resembling cretonne is used, and very effective results are also obtained by using a large plain cove cornice, entirely without mouldings; the ceiling paper is brought down in the same manner as above described. In finishing a room in this way where such a cornice as that described does not already exist, a good plan is to use cardboard or papier maché.

SAMPLES OF WALL-PAPERS.

At the end of this book will be found six samples of novelties in wall-papers, the names of each being printed upon the back. The crinkled paper, when hung, has a very soft effect, while the oatmeal is also most attractive. Both styles of paper are made in a large variety of colours suitable for nearly every purpose. The samples of silk fibre are the latest productions in colour, the white or cream is very suitable as a background for stencilling, while the rich brown is equally serviceable for the same purpose, and produces a novel and pleasing effect, particularly when used in conjunction with a boldly designed frieze. Both of these papers are also employed as the background for stencil friezes; in fact, their use is practically limitless. The two samples of ingrains are included so as to show the ordinary goods of this character on the market. In order to give some idea of the price at which these papers sell, it may be mentioned that the crinkled wall-paper is 3 6 per piece, the oatmeal ingrain, 2 -, the silk fibre 2 6 for the cream, and 3 6 for the brown; the ingrains sell at 1 - to 1 6 respectively, the terra cotta being the more expensive.

CHAPTER VI.

HANGING PAPERS ON WALLS:

MEASURING QUANTITY OF PAPER REQUIRED.

THE first thing to be done in the actual operation of hanging paper is to ascertain the number of pieces of paper required for each room. Men of experience can judge at a glance the number of pieces required almost as accurately as by measurement, but as a rule, measurement is required, if for no other reason because it is extremely annoying to be delayed because of the want of a piece to finish a room. The method usually followed in practice is to take a stick of a length equal to the exact breadth of the paper when trimmed, and to mark off around the wall with this stick so as to ascertain the number of lengths required. A simple calculation will give the number of lengths that can be obtained from each piece according to the height of the room. It must be remembered that the size of the pattern has much to do with the number of pieces required. A large pattern often cuts to great waste, while a "drop" pattern, *i.e.*, one in which the repeat is similar to the design shown on page 76, also cuts to waste unless two rolls are cut from at the same time to form the joinings.

As this work is intended for readers on both sides of the Atlantic, it is necessary to keep quite distinct the measurements of the papers in the two countries, because they are very different in dimensions. A piece of English wall-paper is twelve yards long and twenty-one inches wide when trimmed. These figures multiplied will be seen to give an area of sixty-three square feet, or seven square yards.

French papers are nine yards long and eighteen inches wide, and contain forty and a half square feet.

American papers measure exactly eighteen inches in width after being trimmed, and eight yards in length, and contain therefore exactly thirty-six square feet, or four square yards.

Over-leaf we give two tables for English and American wall-papers respectively, which will give at a glance the number of pieces required

according to the size of the room. Clearly large patterns will cut to more waste than small ones, and hence no system of measurement for pattern papers can be absolutely accurate. The subject, however, is not one of supreme importance, except in the case of very expensive papers, because, as stated, the practical man can estimate by taking a good look at a room and, considering the features of it, make a few mental calculations.

FIG. 79. THE "GOLDEN PHEASANT." Chas. Knowles and Co.

FIG. 80.—THE "ORCHID AND SMILAX" Chas. Knowles and

ENGLISH PAPERS.

A TABLE TO CALCULATE THE NUMBER OF PIECES OF (ENGLISH) PAPER REQUIRED FOR ANY ROOM.

Height, skirting to cornice, feet.—	The top line is the measurement round the walls, in feet.*																		
	28	32	36	40	44	48	52	56	60	64	68	72	76	80	84	88	92	96	100
7 to 7½	4	4	5	5	6	6	7	7	8	8	9	9	9	10	10	11	11	12	13
7½ .. 8	4	4	5	5	6	6	7	8	8	9	9	10	10	11	11	12	12	13	13
8 . 8½	4	5	5	6	6	7	7	8	8	9	9	10	10	11	12	12	13	13	14
8½ .. 9	4	5	5	6	7	7	8	8	9	9	10	11	11	12	12	13	13	14	14
9 .. 9½	4	5	6	6	7	7	8	9	9	10	10	11	12	12	13	13	14	15	15
9½ .. 10	5	6	6	7	7	8	9	9	10	10	11	12	12	13	14	14	15	15	16
10 .. 10½	5	6	6	7	8	8	9	10	10	10	12	12	13	14	14	15	16	16	17
10½ .. 11	5	6	7	7	8	9	9	10	11	11	12	13	13	14	15	16	16	17	18
11 .. 11½	5	6	7	8	[illegible]	9	10	10	11	12	13	13	14	15	16	16	17	18	18

* Includes Doors, Windows, etc.

AMERICAN PAPERS.

Calculated for paper twenty inch wide (eighteen inches when trimmed) and eight yards long. Over doors and over and under windows not calculated for in this table.

Explanation.—Look for height of ceiling at top of column; number of feet of wall around the room in the left-hand column; in the table will be found the number of pieces required.

Example.—Number of feet of wall around the room, thirty-six; height of wall to ceiling, eleven feet; in the table will be found twelve pieces.

A TABLE TO CALCULATE THE NUMBER OF PIECES OF (AMERICAN) PAPER REQUIRED FOR ANY ROOM.

No. of feet around the room.	Height of wall to ceiling; baseboard to cornice.						
	8 ft.	9 ft.	10 ft.	11 ft.	12 ft.	13 ft.	14 ft.
28	7	8	9	10	11	11	12
32	8	9	10	11	12	13	14
36	9	10	11	12	13	14	16
40	10	11	12	14	15	16	17
44	11	12	14	15	16	18	19
48	12	13	15	16	18	19	21
52	13	15	16	18	19	21	22
56	14	16	17	19	21	22	24
60	15	17	19	20	22	24	26
64	16	18	20	22	24	26	28
68	17	19	21	23	25	27	29
72	18	20	22	24	27	29	31
80	20	22	25	27	30	32	34
84	21	22	26	28	31	33	36
88	22	24	27	30	32	35	38
92	23	26	28	31	34	37	39
96	24	27	30	32	35	38	41
100	25	28	31	34	37	40	43
104	26	29	32	35	38	41	44
108	27	30	33	36	40	43	46
112	28	31	34	38	42	44	48
116	29	32	36	39	43	46	50
120	30	33	37	40	45	48	51

TRIMMING WALL-PAPER.

Having ascertained the quantity of paper required, the next operation is to trim the paper, and here we deal with a subject upon which there is a wide difference of opinion among practical men. We give a description of the many different tools used for this purpose on page 154. The simplest and, without doubt, in some respects the best tool, is the shears. The English paperhanger usually trims his paper while dry by means of the shears, rolling with the left hand while cutting with the right. If he possesses a trimming machine this would, of course, be used in preference.

A peculiarity of American paperhangers is to cut the paper after it is pasted, the object, of course, being to increase the speed. This is done by folding the paper after pasting—paste to paste—and then using either a pair of shears, or a sharp knife and straight edge, or a machine of the "Ridgeley" type.

For common work this method possesses some advantages, although it can hardly be recommended for superior work.

PAPERHANGERS' PASTE.

The preparation of paste for paperhangers is not difficult, although, in consequence of carelessness, a good deal of trouble is frequently involved.

Good paste can be made only from good flour—wheat flour is the best for the purpose. Take about four pounds of good white wheat flour and stir it into a stiff batter; then beat it free from lumps and thin down more or less, as may be required, with cold water. If the paste is not to be used for gilt papers (sometimes called "metal" or "gold" papers) add two ounces of powdered alum (the alum must not be used with gilts, as it turns the gilt dark); also add, if wished, a little borax, copperas, or carbolic acid to prevent insects from eating through the paper. Having stirred the batter well, pour in water that is boiling (nearly boiling will not do). Give a few turns with the paddle, and then pour in the boiling water fast and stir rapidly until the paste begins to swell and thicken, and to lose the whiteness of the flour. It is then cooked. Then, if necessary, thin with more water to make it spread easily. This paste may be used warm, but it will go farther if left standing until cold, by which time it will have become whiter.

The above-named paste answers for general purposes, but there are a number of other recipes for making paste:

Mix rye flour with water to the consistency of cream, taking care to crush out every lump; strain the mixture through muslin or a fine sieve, if necessary. Put it in a suitable vessel, set it on the fire to boil, and stir constantly until it thickens and turns yellowish; then take it from the fire and add cold water until the mass is again about the consistency of cream; allow it to become perfectly cold before using.

Another paste for the same purpose is made by mixing one hundred parts of flour paste with three parts of alum water and five parts of solution of dextrine. The object of adding the solution of dextrine is to give more adhesive power to the paste; that of the alum water to prevent the paste from spoiling and the wall-paper from becoming mouldy, in case the wall is not entirely dry.

Another recipe is the following: Take two pounds of the best wheat flour, put on to boil with a small portion of powdered alum; mix up into a stiff batter with warm water; have ready a large saucepan of boiling water and pour it over the paste, stirring well. If properly done, it will thicken as the boiling water is poured upon it. If it does not thicken set it over the fire a few minutes, but be sure that you stir it or it will burn. When well thickened throw a little cold water over it to prevent it skinning while cooling; should a skin form be careful to remove every particle of it before using the paste; thin with cold water if necessary. Use the paste rather thin and cold.

To make a paste which is to be kept for a long time add a little formaldehyde, or oil of cloves.

SIZING WALLS.

New walls are often only brushed down with a broom, and pasted paper is then applied. It is well, in order to get a good job, to size the walls with half a pound of good glue dissolved in a bucket of water.

MENDING WALLS.

The paperhanger usually makes good small breaks in the surface of a wall with a little plaster of Paris, but to repair rough and broken walls is properly the work of the plasterer. Notwithstanding this, the paperhanger who is desirous of getting a good job should always be ready to do work of this kind, because it will save him much time and annoyance in waiting for a plasterer to do the work.

When the wall has been patched, and the patch is higher than the surrounding surface, it may be reduced to a level—if, indeed, it is not too large—by rubbing down with No. 3 sandpaper or a steel

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scraper. The loose sand should be brushed out and the surface wetted and then levelled up with fine plaster. When it is required to fill a hole to make a new patch, take out some of the loose mortar, dust out the loose sand, and dampen the laths and edges of the broken wall all around, and then cement the edges of the laths with plaster of Paris. Let it stand until dry, and then fill the hole nearly full of plaster, and let that set, using a trowel to reduce the surface to the level.

It costs but little to put a barrel of "putty coat" in the shop in the spring, and the same may be said of a barrel of plaster of Paris. When not in too much hurry mix the two in equal proportions after wetting up the plaster of Paris with thin glue size (one ounce of glue to a quart of water). This makes a better working plaster than the gypsum alone.

Sometimes a hole needs filling that is situated in a position where it is almost sure to be broken from the weight placed against it, with a chair-back, for instance. In such a case a piece of board cut to fit the space will be about the best thing to use. The hole will, of course, be cut square, and the board made to fit it. A starch box or some such box that is clean and is readily obtained answers the purpose. If the hole is in a position where it can be done, nail the board to the studs of the partition, but if otherwise use very thin screws and gently screw through the laths. Upon the board paste one or more layers of paper until the necessary level is reached, and then the surface is ready to paper upon.

In concluding consideration of the subject of preparing walls for papering, reference should be made to "rough-cast" or "sand finished" that the paperhanger is sometimes called upon to paper over. "Rough-cast" means that there is no putty -or finishing— coat over the rough sand mortar that should properly form only the under portion of plastered walls intended to receive paper.

When there is no time to call in the plasterer to add the requisite hard finish coat, or when the owner refuses to bear the expense of its being done, then the paperhanger must literally make the "best of a bad job," and do what he can toward rendering the work satisfactory.

To prepare rough walls of the kind described for papering, go lightly over the surface with sandpaper. Then brush the wall down with a broom to remove loose sand grains. Then hang on the whole surface lining paper, taking care to use the smoothing brush vigorously to beat the paper as close as possible to the wall. The closer

FIG. 81. THE "ROSE TRELLIS" DESIGN.

The Essex Mills.

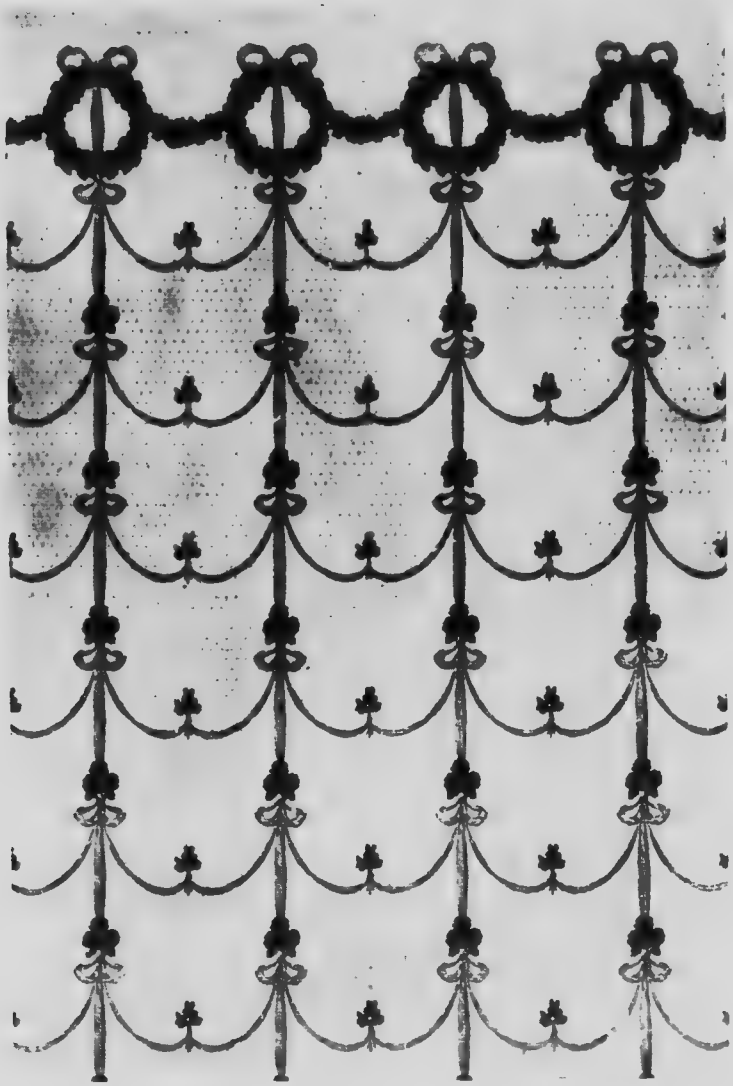


FIG. 82.—THE "CAROLA" DECORATION.
The Essex Mills

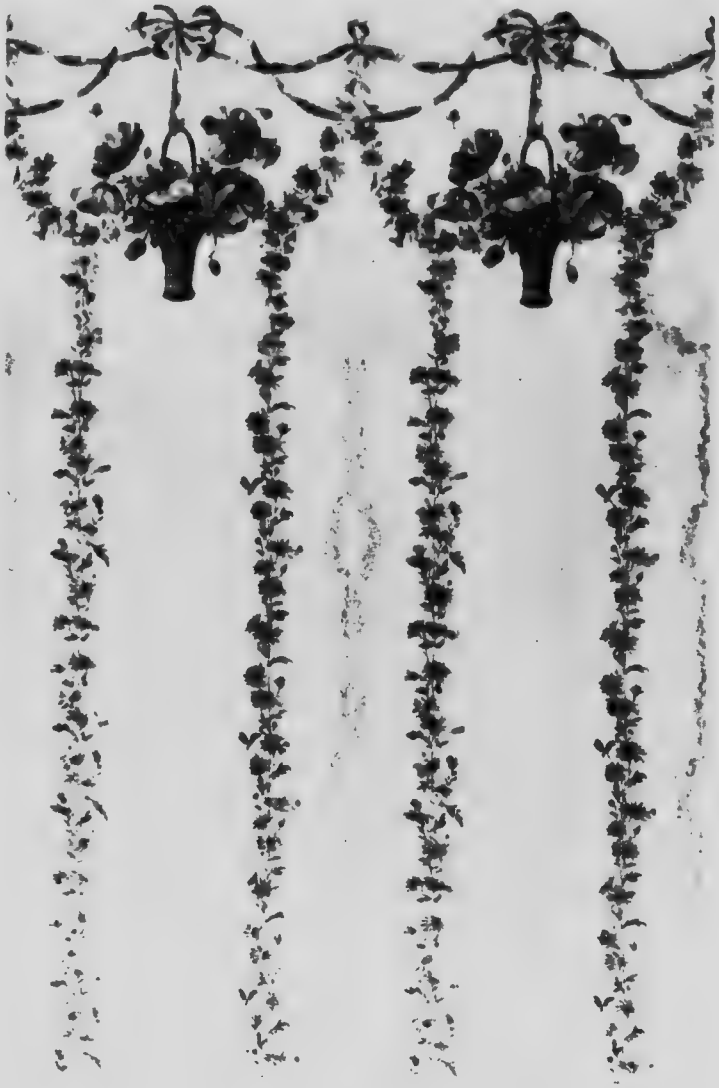


FIG. 83. "FLORA'S BASKET" DECORATION.
The Essex Mills.

the paper is the better will be the job. When the lining paper has become dry, it will be found by passing the hand over the surface that here and there are grains of sand sticking up above the rest. Cut these down with sandpaper. Use the left hand freely and try to remove all such prominent grains. If the result is not satisfactory give the wall a second coating of lining paper. Sometimes sand-finished walls

FIG. 84.—A CORDELOVA CEILING DESIGN.

are levelled up with distemper, but this is only successfully done when the room is dry and only a light paper is to be used. The distemper should be made of good white glue and whiting, one pound of glue to fifteen of whiting. This is applied in the usual way, but, before applying it, the walls should have a coat of glue size, and, when dry, the loose grains of sand be removed with sandpaper. After the dis-

temper has dried, a second coat of size should be given to stop suction and keep out the air. As a further precaution it is well to run a strip (say one inch wide) of japan and oil size, around all the edges and in all the angles of the room. When the surface is thoroughly dry the paper may be safely applied, but care should be taken to use as little paste as possible.

FIG. 88. THE "PRINCESS ENA."

Chas. Knowles and Co.

Although it is hoped the above hints may prove useful, yet the actual preparation of the surface must depend upon a man's own ingenuity. In any case he cannot expect that his paper will look well unless the surface is properly prepared. If necessary, the wall may be washed down with warm water and an ordinary scrubbing brush. In new walls nothing will require to be done providing they

are left in proper condition by the plasterer, except an occasional coating of size. In many cases the difficulties of an old wall will be solved by covering it with lining paper before hanging the wall-paper.

On new work white lining paper should be hung preparatory to hanging expensive papers so as to prevent the chance of discolouring.

When heavy embossed papers are used strong brown paper should be hung as a lining.

It must always be remembered that a bright surfaced paper which reflects the light must never be used on a wall that is not quite flat and in good condition. The reason is simple. If it is used on an uneven wall, the inequalities will be shown up and thrown into relief by the sheen of the paper.

HANGING THE PAPER.

It must be remembered that walls are very frequently out of direct plumb and are often more usually not quite square. The plumb-bob or level must be employed frequently, and particular care taken with the hanging to get the first piece right. If this is done, the others will probably be right also, but if the first piece is wrong all the others must be wrong also. Line and chalk must be frequently used, and coloured chalk is better than white, because it is so often necessary to mark upon a white ground.

We have seen many admirable designs wholly spoiled because they were hung without judgment. The actual hanging has been good, but some prominent feature of the design such as a large bunch of flowers or even a figure has been brought to an angle, and as it is shown "going round the corner,"—which on the face of it is an absurdity,—the effect is entirely spoiled.

We may not actually commence the wall-paper at the chimney place, but we should certainly always plan it from that point if it is the most important feature in the room. Say, for example, there are two widths of pattern in that case, it should be arranged that these come exactly the same distance from each corner. The turns will not matter so much as they are not seen. By a little ingenuity and by giving some thought to the subject, the expert paperhanger can produce with the same paper a twenty times better appearance than can one who throws the paper on the wall, so to speak.

It is often advisable not to cut a straight joint in measuring a certain piece of paper, but to trim round the pattern in such a manner as not to wholly destroy it. This is particularly the case with large

The
"VALHALLA"
Frieze.

By the Wallpaper
Manufacturers Ltd.
LIGHTBOWN
ASPINALL Branch.

The
"DYKE"
Stencil Frieze.

By the Wallpaper
Manufacturers Ltd.
LIGHTBOWN
ASPINALL Branch

patterns. Here a good deal of skill is required in order to produce an effective result.

Having cut the strips to match, turn them over and place them on the pasting table so that the edge of the pile will come within an inch or two of the front edge of the table. Push the top pieces further back so as to expose the edge of the pile. Then draw the top piece to the front, even with the edge of the board, and you will have that

FIG. 86. THE "GEORGIAN."
Chas. Knowles and Co.

piece in a position to paste. Apply the paste evenly to all parts of the paper, brushing down the middle of the piece first and taking care to sweep diagonally from the edges and not parallel with them, as that would be likely to cause a "spew" of paste. If the paper is already trimmed raise the edge with the left hand while pasting with the right. When the strip is pasted fold both ends toward the centre,

making them meet, and take care that the edges of the paper are even. If the strip is too long for your table paste half or more and fold the end toward the centre, then carefully draw your strip over and paste the other end, and fold so as to meet the end already folded. If the paper has not already been trimmed it should now be done,

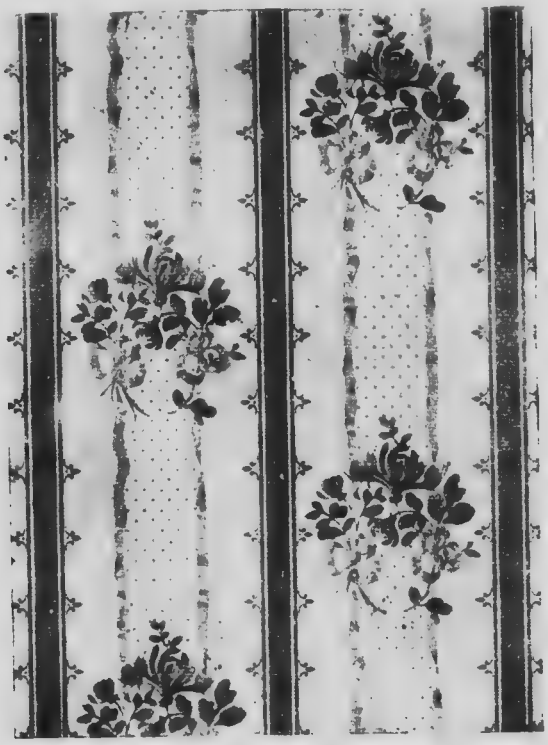


FIG. 87.—A HANDSOME STRIPE.

with the shears if it is to be lapped, or both edges with the knife or wheel and straight-edge if it is to be butted.

To put on the paper commence at a projecting corner or at a door or window where a mis-match will show the least. Unfold the upper half of the strip, place it where you want it, brush or roll down until you come to the other fold. Take that down and work down

to baseboard. Then take hold of the lower end, raise it up a little, draw the point of your shears in the angle of the wall and base to make a mark to cut by; then carefully cut off the waste by the mark and brush down the end.

You can use a good soft brush best on most common papers, especially if the wall is rough or uneven. Pound down the edges with the ends of the bristles. In hanging the better class of papers

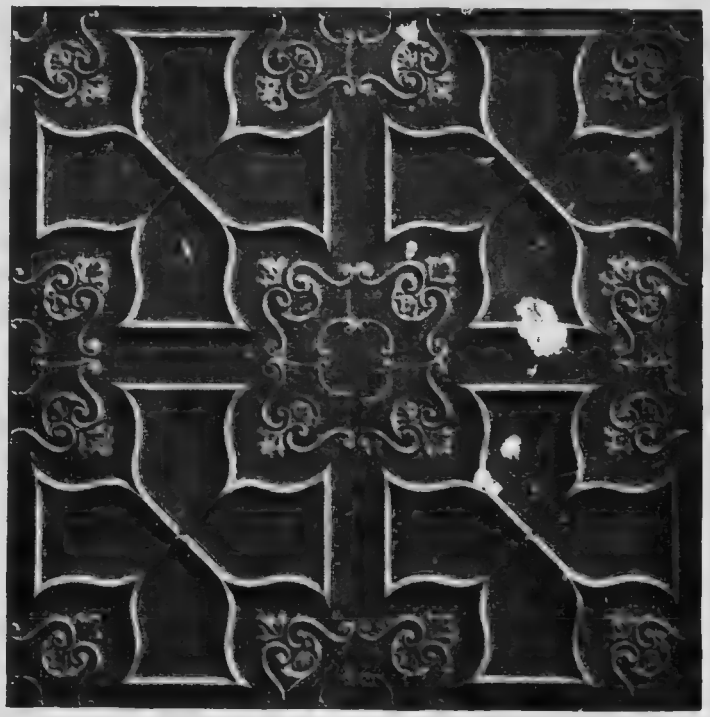


FIG. 88.—A CORDELOVA CEILING DESIGN.

a roller is always preferable. Never draw your brush or roller to the left across the paper if you are working to the right, because that will be apt to force the paste from under the edge on to the piece last put on. Use the roller on ingrains and flitters when the wall is smooth enough to admit of it, otherwise use a clean, dry brush, rub lightly and carefully, and pound down the edge with the ends of bristles.

When you put the last piece on the wall, if there is a prominent mis-match you can remedy it somewhat by notching or scalloping the edge which laps over, cutting out the prominent mis-matched figure. Another way to correct a prominent mis-match is to paste on a flower or figure, cut from the paper, to make the disfigurement less conspicuous.

In turning corners it is best to cut the paper instead of trying to turn a wide strip, because most of the angles are not straight. Cut the paper so as to turn not more than half an inch and beat well into the angles with the corner of brush. If your paper is inclined to blister keep a piece or two pasted ahead, if the colours will stand it, so as to let the paper soak, when it will not blister.

In hanging the finer papers, as before stated, the smoothing roller should be used with the corner roller, which presses the paper square into the corners without the liability to smear the colours that comes from the use of cloths and brushes.

When hanging lapped-jointed paper it is important to remember that one should work away from the light so as to prevent the seams from showing. If the raised joint is turned toward the window a distinct shadow is thrown, which can hardly be seen when working from the window.

When you come to an opening in hanging paper let the paper overlap, and, using the cutting knife in the same way as you would a saw, cut off the superfluous quantity.

EMBOSSED AND SATINED FRENCH HANGINGS, ETC.

It must not be supposed that less skill is required to fix embossed and satined French hangings, English ingrains, silkettes, lustrettes, flock, etc.; this is not the case with relief materials. On the contrary, the very delicacy of the former materials imposes a tax on the patience and ability of the workman. The first in order of these, the low relief French satins, is a material particularly susceptible to damage beyond the possibility of repair, if entrusted to an incompetent man; and yet, if but a necessary amount of care be taken in the preparation of the same for hanging it is one of the easiest and pleasantest decorations of the kind with which to make a chaste job. The process of trimming is very much the same as for Japanese, only substitute an old and heavy razor for the knife, and, if possible, always trim on a piece of strong sheet or plate glass, using the steel straight-edge. It will be found of great advantage to make a temporary bench about eighteen

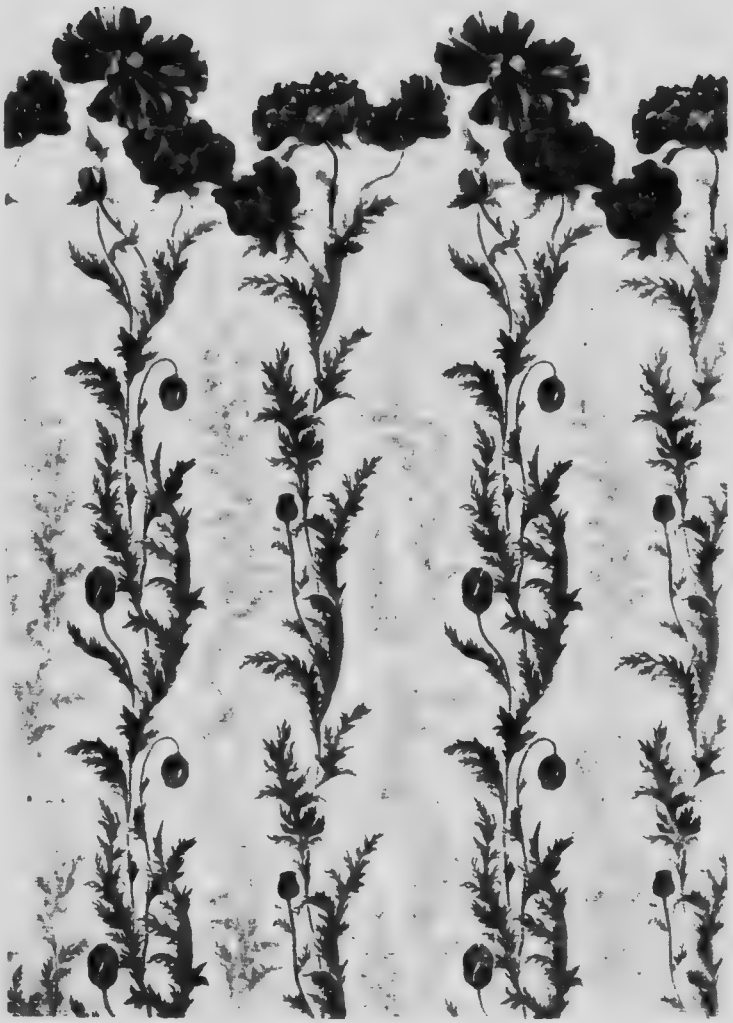


FIG. 80.—THE "PARHAM" DECORATION.
The Essex Mills

inches high, very solid and firm, about twenty-four inches wide. On this lay a piece of thick felt as a cushion for the glass, and at each end on the floor, spread a clean dust sheet to catch the ends as they roll over, and thus prevent damage. It is always well, if possible, to have a boy to hold the end of the steel edge furthest away and retain a firm hold with the left hand of the other yourself, never attempting to trim from the near side, but leaning over from the opposite edge, or from the end of the bench, for only in this way can a perfectly straight cut be ensured. It is the best and safest practice with these, as with the heavier reliefs, to cut them into their required lengths before trimming, and always have clean, dry hands for handling the same, especially free from sweat, for a sweaty finger mark is always visible, and what is harmless on a pulp paper, or other relief, is ruinous on a French embossed satin. All that now remains is to paste and hang the relief to the ceiling or walls, following the usual precaution to centre all important pieces. I have found it a good plan always to cover the pasteboard with strong, white lining paper, pasted down all round edges, and when dry use such to paste the material on; this saves the surface being rubbed.

Pasting. This operation calls for much care, and the paste should be well strained, perfectly fresh, and of the consistency of thick cream. With a half-worn distemper brush carefully spread lightly over the entire surface a free coating of paste, always avoiding drawing the brush from the centre inward, working from the centre to the edges on both sides and keeping the material to the edges of pasteboard on the far and near side; by this means a perfectly clean joint is obtained in butting together. The length pasted is folded in the usual way, but to avoid breaks, bruises, or creases in the hanging lift the same on a roll of lining and unfold against the wall before dropping the roll, and hang in the usual manner, using a cloth to press down, and a large roller well padded, lightly run over the whole, being careful not to squeeze out the paste at the edges, but never once using a brush over the face, for this results in a series of wavy scratches wherever the brush is drawn.

Ingrains, silkettes, and lustrette require equally as much care as the satin relief, and in a general way the foregoing instructions will be found applicable with one exception, viz., trimming. To trim these, neither the knife nor razor will be found permanently satisfactory, owing to the difficulty of keeping a uniform edge, and certainly they must never be trimmed with the shears, or it is hopeless to expect

to make a satisfactory job. The best and most expeditious means I have found is, after the lengths are cut, to have a sharp steel wheel with a convex edge such as is used by photographers for print cutting, and with the steel straight-edge use this, and no danger of pulling up

FIG. 90.—THE "WYKEHAM."
Chas. Knowles and Co.

FIG. 91.—THE "GLASGOW."
Chas. Knowles and Co.

the paper or fraying the edges will confront you. To keep the edges of both the razor and the wheel sharp, a good oil-stone must be used occasionally, and the oil removed with a piece of rag or waste; never use the emery cloth for these light materials. Flocks require to be

dealt with in every particular precisely the same as embossed satins, but in some instances the edges will require to be stained if the flock should be on a dark ground, which frequently happens. This process is very simple. Having laid the length on the board ready for pasting,

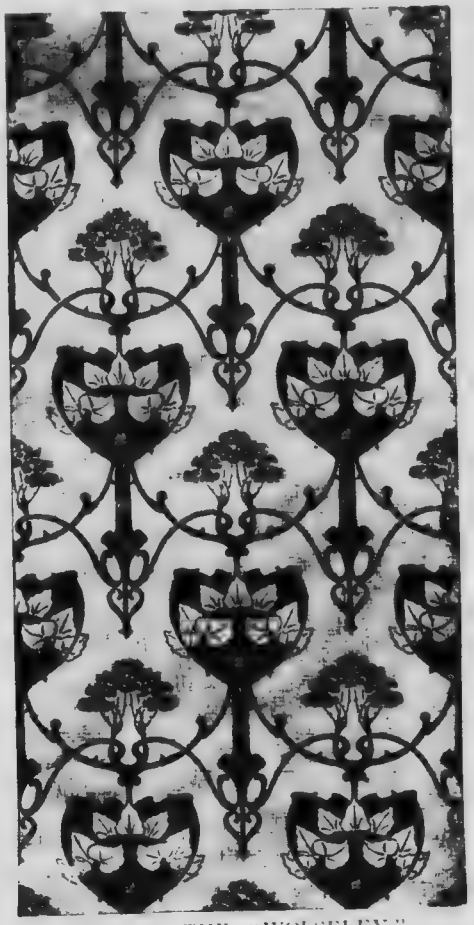


FIG. 92.—THE "WOLSELEY."
Chas. Knowles and Co.

take a fitch full of very fluid stain, and holding the fitch vertically so that it strikes the edge of the paper sideways; in this way stain with any colour to match the ground of the paper, and when hung no joints will be visible. One other precaution let me urge on the reader, viz.,

in pasting flocks and reliefs put only one length on the board at a time, and after each length wipe the edges of board before pasting another. With regard to the silk fibres and lustrettes, these are perhaps the least known of all, as they are certainly the most modern. Having edged them with the wheel great care must be taken, before hanging a single length, to make sure that all the lengths are the same way off the various pieces of paper, and the safest way to secure this is to cut all the long lengths required for the room at once, and while they lie in a pile on the board just cut off the corner of the lot, about an inch or more, and however much they become mixed up in the trimming subsequently, or in the pasting, you have always thus a sure guide to the right way up. I have witnessed some pitiable results through inattention to this simple matter, because the difference in the shade is in every instance more or less pronounced, and especially so the silkettes with a machine wrinkled surface. A brush should be very sparingly used in hanging these, and a cloth; but for hanging the perfectly plain and smooth ones the padded roller is preferable. It is advisable to paste three or four lengths before commencing to hang, and let these soak a short time; much of the paste will be absorbed, the paper will go down freer, and the danger of squeezing out paste at the joints is lessened thereby.

RE-PAPERING.

It should be taken as an invariable rule that in all cases old paper should be removed from a wall before a fresh paper is applied. This will necessitate in most cases some repairs to the plaster beneath, and in common property it is therefore often neglected. New paper applied to the old hangings with its accumulated dirt is a practice which cannot be too vigorously contemned. The paperhanger should make it a matter of conscience to bring to the attention of the houseowner the evils likely to accrue from it. In some parts, local laws exist rendering it obligatory on the part of the property owner to have all old papers removed before re-papering. The author is earnestly of the opinion that such a law should prevail everywhere. The custom of papering over old paper is—it is not too much to say—a disgusting one which covers up the old dirt and in many cases its accumulation of disease germs, insects and other abominations, and leads to a great deal of illness. Cases can be found where a dozen or more papers are to be found pasted one on top of the other.

The easiest way to remove old paper is to give a good soaking coat of hot water and then to scrape it off with a special scraper made

for the purpose, or an old chisel, taking care not to injure the wall in the process; an extra coat of water liberally applied and allowed to soak in will facilitate the operation. If the paper is varnished it will be necessary to score it across with a chisel so as to remove portions of the paper and allow the water to soak in or the varnish may be removed by means of a paint and varnish remover, such as Ball's

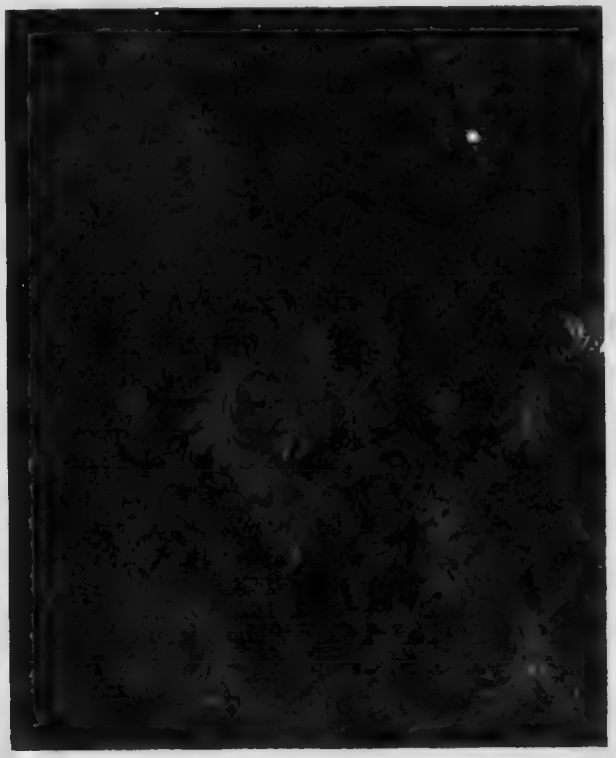


FIG. 92. A "LOUIS" DESIGN
John Line and Son

"Puttoff," etc. A further coat of hot paste mixed to the consistency of cream, if applied to the surface of the paper, will be found effectual in softening it. The blow-lamp is sometimes used in removing old varnish paper and it can also be employed with advantage in the following way: If the blow-lamp is used on ordinary paper without a preparation it is certain to cause it to catch fire as the paper

is detached, but if the whole surface be given a good round coat of sal-ammoniac dissolved in water, burning will be prevented and the burning-off lamp will be found to greatly facilitate the removal of the old paper. Before the new paper is applied, it is necessary to wash the wall down with clean water, and to lightly rub it over with sandpaper so as to ensure a perfectly level surface. Sometimes a coat of strong size is necessary to give a better hold for the paste. When

FIG. 94. THE ALMOND BOWER.
(Jas. Knowles and Co.)

the old paper must be left on, the joints must be rubbed down level with sandpaper or pumice stone, and all loose parts should be pasted separately, so as to give as good a surface as possible.

PAPERING OVER NEW PLASTER.

When a new house is completed, the owner naturally desires to get a tenant to occupy it as soon as possible, so as not to lose rent, and

therefore the paperhanger is frequently called upon to paper upon plaster before it is hardly dry. The system is, of course, wrong, because the walls should be left for at least six months, or twelve, if possible, in order that the moisture may dry out, but a bare plaster wall looks the reverse of attractive, and tenants usually insist upon the paper being hung before they move into the house. Now new plaster being actively alkaline has a bleaching effect on many of the distemper colours used in wall-paper manufacture, but among the washable wall paints on the market there are many in all shades and colours which may safely be applied to new plaster work. It is best, therefore in the case of a new house, to use a limeproof distemper of suitable colour for the walls for the first two years, so as to give a chance for the moisture in the mortar in the plaster to thoroughly dry out. At the end of that time, wall-papers may be hung, if desired, and they will then probably retain their colour. If, however, it is imperative to hang paper upon new plaster, two coats of a liquid known as "Rubberose" manufactured by Messrs. Morris and West, of Chester should be applied to the surface, and this will effectually prevent any discolouration.

PAPERING OVER WHITEWASHED WALLS

In papering over whitewashed walls it is usually necessary to scrape off the whitewash. Give the walls a drenching coat of water allow it to soak, and then remove the whitewash with a wall scraper. Great care must be taken to thoroughly clean out the angles of the room, and especially the corners.

When the whitewash is only a thin coating, a wash of strong solution of vinegar will be necessary.

Whitewashed or kalsomined walls are best sized before the paper is applied.

PAPERING ON BOARDS.

The shrinkage and expansion of boards under variations in the humidity of the atmosphere, render it necessary to carefully canvas them to receive the paper, so as to prevent cracking. When the expense is not an objection the best plan is to use cloth [illegible] a coating of a mixture of size and whiting. The cloth [illegible] stretched. The object of the whiting is to form a filling [illegible] paste will not pass through the cloth and cause the cloth [illegible] the boards. When this is too expensive proceed as follows [illegible] tack to the boards a lining paper (anything will do, [illegible]

paper for instance—then tack on canvas or burlap, driving the tack in as far as practicable through the middle of the boards. The object of this is to reduce the shrinkage as far as possible to a minimum, as boards shrink from the sides to the centre. The lining paper is employed to prevent any paste that may pass through the canvas from adhering to the wood.

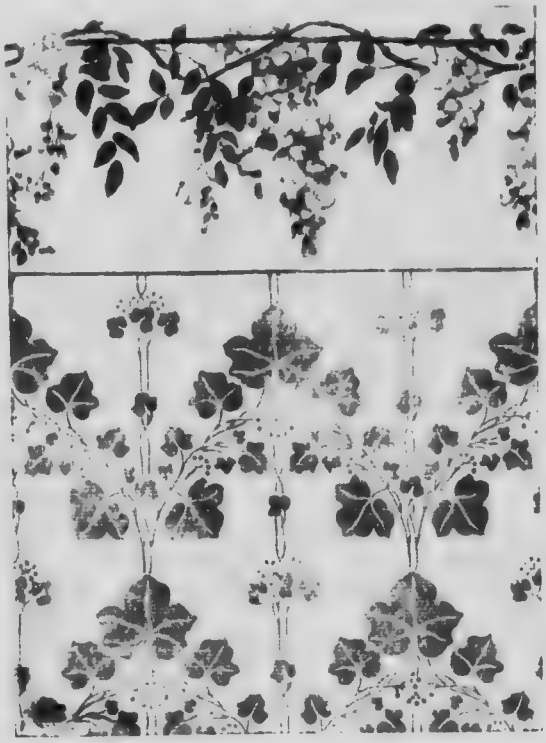


FIG. 95.—THE "KEW" FRIEZE AND THE "IVY TRAIL."
Chas. Knowles and Co.

PAPERING OVER OIL PAINT.

It is, of course, not very frequently that the paperhanger is called upon to paper over the whole of a painted wall, but it sometimes happens that it is desired to put up a paper frieze on a painted ground. There is much trouble in getting the paper to adhere permanently, and various plans have been attempted by adding different materials

to the paste, but mostly without success. The following method will be found effectual: Dissolve two pounds of pearlash in a bucket of water and give a full coat over the whole of the surface to be papered. When quite dry proceed with the papering, using a paste in which has been dissolved about one twenty-fifth part of powdered alum.

FIG. [illegible].—THE "GERANIUM" HAND-PRINTED IN NATURAL COLOURS ON WHITE SATIN STRIPE.—Chas. Knowles and Co.

The manufacturers of Fab-ri-ko-na have recently brought out a special size for application to smooth surfaces before hanging paper. It is called "Kling-no-ka," and is very effective for the purpose.

REPAIRING BROKEN WALL PAPER.

It sometimes happens that the paper of a room is in good condition generally, but is broken perhaps by being knocked with a piece

of furniture at some particular place, the decorator is in a quandary as to how to make a repair, when, as frequently happens, a piece of the same paper cannot be obtained for matching. In such a case, if the break is not very large, the best way is to mix a little distemper colour to exactly match the pattern and to paint in the pattern at the place broken. This can be done, if necessary, by tracing the portion of the pattern that it is desired to fit in, mixing ordinary distemper colour

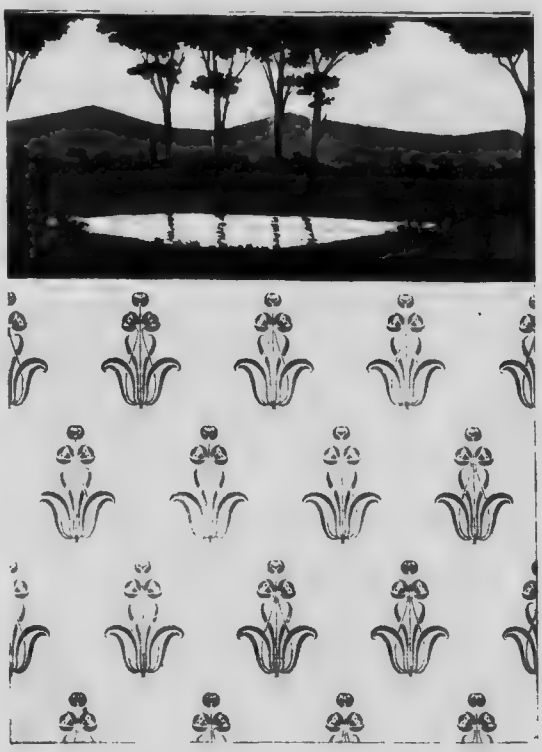


FIG. 97 THE "BIRKHALL" FRIEZE AND THE "RUBY" FILLING.
Chas. Knowles and Co.

or even water colours added to white. Of course, one would not go to this trouble only in the case of expensive paper.

HANGING INGRAINS.

As already mentioned elsewhere in this work, ingrain papers are frequently fugitive in their colouring; they are also susceptible to acids or alkalies, and great care, therefore, must be taken in hanging

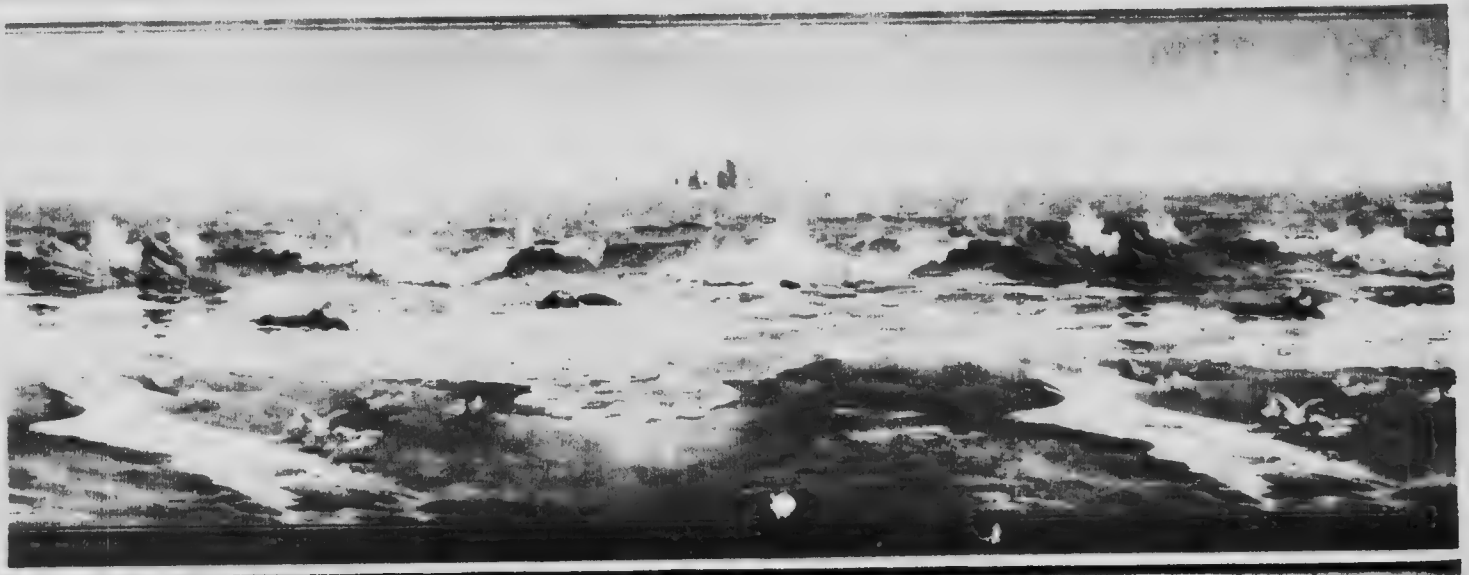
them. On newly plastered walls it is quite necessary to give a coat of a material like "Rubberose," or a lining paper will sometimes give

FIG. 98.—THE "PLUMBAGO."
Chas. Knowles and Co.

a solid foundation. The walls must be freed from acid, and no alum should be added to the paste. If the wall is not to be lined, it will be

The
"INCOMING
TIDE" Frieze.

By the Wallpaper
Manufacturers Ltd
LIGHTBOWN
ASPINALL Branch.



The
"FIR-WOOD"
Frieze.

By the Wallpaper
Manufacturers Ltd.
LIGHTBOWN
ASPINALL Branch

found of advantage to go over it with a coating of pure paste similar to that used for hanging the paper, but on no account should size be used. The paste should be a little stouter than usual and the paper should not be allowed to soak.

PAPERING A CEILING WITH PATTERNED PAPER.

For convenience we will first describe the method of papering a ceiling with a plain-patterned paper; that is, one without the so-called

FIG. 99.—THE "APPLE" FRIEZE.
Chas. Knowles and Co.

decorations. First snap a chalk line across the end where you commence, seventeen inches from the wall, as a guide for the first piece to start you right. If the paper is more than eighteen inches wide allow for the difference. Cut as many strips as you need, then paste and trim, or trim and paste, as already described in the method to be followed in hanging papers on the walls. Cut the paper to match

and be sure that it is long enough to lap down on the wall two or three inches at each end. This should be done because it often happens that a room is not quite square or is wider on one side than it is on another. Use your two step-ladders for trestles to hold your staging, unless you have trestles made on purpose. The steps, however, will answer every purpose. As soon as you have a strip pasted and trimmed, take it on the stage, unfold the proper end and start

FIG. 100.—THE "CHERRIES." Chas. Knowles and Co.

straight with the marked line. Fasten the end, hold the strip up in front of you over a roll of paper held in the left hand, and brush down —or rather up—with the right. If the room is large and the strip long let the loose end rest on the stage, or have your assistant hold it up. When you come to the fold on the other end loosen it and proceed to the other end. Then go back, beat the edge which laps on to

the wall well into the angle, then brush or roll down all blisters or loose places. Match your next piece carefully to the edge of the first, and again proceed in the manner described.

The appearance of a ceiling is much improved, even when a perfectly plain paper is used, by using a border and stiling. The "stiling" is practically a space between the wall and the border of

FIG. 101.—THE "ROSE BOWER."
Chas. Knowles and Co.

the ceiling paper that is covered with some dull paper that will not detract from the ceiling effect—a plain ground, for instance.

When a stiling and border are used snap your chalk line on all sides of the ceiling the width of your stiling from the angle; cut your stiling wide enough to lap an inch or so down on the wall. First put on your stiling, then take your field or centre paper, and run on your first border by the edge of the stiling. If you use a second border,

as is not infrequently done, measure in and snap a line, which you can cover with the edge of the border.

It may hardly be necessary to mention that pains should be taken to beat or roll the paper well into the corners, and also to get the borders, etc., well stuck on, pressing down all loose edges as the work proceeds.

The above, it will be observed, relates only to the ceilings which the author has referred to as being characteristically American. They are not recommended, because he believes them to be too full of colour. The absence of elaboration, indeed strict simplicity, are both essential in the author's opinion, in all ceiling decoration.

In papering an ordinary ceiling with lining or grounding paper the process is quite simple. The object, of course, is to hang the paper smooth and straight, and success depends upon getting the first length true and straight. First strike a chalk line down the centre of the space to be "lined." Trim the paper with a straight-edge and sharp knife rather than scissors, if the work is to butt. To apply the paper hold a roll in the left hand so as to support the limp pasted lining paper; this leaves the right hand free to fix the paper to the ceiling. The supporting roll is held under the centre of the folded and pasted paper with the shorter fold to the right. It is this end that is first unfolded.

It is most convenient to hang the paper the shorter way of the ceiling, but it is important to remember that if there are laps these must be hung away from the light so as to show as little as possible.

IN WORKING ON THE CEILING.—For panels the absolute centre of the flat is the place to begin, and having found that by measurement, or—better still, if the room be pretty square—strike a chalk line diagonally both ways across the ceiling, forming a cross, and the meeting of the lines will invariably give you the centre, from that measure to cornice and see how many will work in, if, say, you put the four corners of the first four panels all to meet in the centre, and also see how the ornament will finish at cornice; if it works out badly just centre your panel over the cross lines, leaving the centre of the panel itself to be the absolute centre of ceiling, and mark how many panels thus to cornice and the kind of finish, then choose between the two which work out best, for these are the only two safe ways of working. Having now begun to fix, have a chalk line across the ceiling horizontally, and keep first row of panels to it, and all will go well after.

We have now to consider the treatment required for materials when already decorated. Japanese papers or leathers being the most extensively used, we will take these first. Many paperhangers are tempted to trim these with the shears as ordinary paper on account of their being not very thick. This is an initial mistake that means the ruin of the job; it must be trimmed in the same way as all other reliefs with straight-edge and knife. To hang these, slightly soak with a sponge and water, say two lengths, then remove surplus water with dry sponge and well cover with strong paste, and let soak five or ten minutes, then hang to walls. It will often be found that this material separates like a shell at the edges, leaving part on the wall and part in danger of coming away altogether. To remedy this, after hanging each length, have a fitch and some thin glue paste strained in a pot at hand and just run a little paste about an inch or so in from the edge, then press down with a damp wash-leather, which will generally be found to be the best for fixing this material, as it does not injure the surface as does a brush or cloth, and a padded roller may be used with safety. Decorated Anaglypta, Tynecastle, and the other materials require much more soaking, and as this can only be done from the backs, sponge the lengths and lay out on a clean sheet on floor back to back, two and two, never getting the surface wet if possible. Many of these decorations after being trimmed show a very unpleasant white line when hung owing to the joint being lighter than the surface colour; this is easily overcome, while the lengths are on the board and before they are pasted. Say your principal colour is crimson on background, get a little rich red and mix in water in a saucer, then take a piece of felt, firm on the surface, and dip in the colour and rub lightly along the edge to stain same, and, when fixed, the joints will not be perceptible at all until you search for them if the material be nicely butted, or if your colour be oak get a little umber, burnt or raw, as the case may be, and do likewise; the same applies to all other colours. All these materials require to be thoroughly well pasted, and can be hung with the hands, a damp leather, and a soft wet sponge; this method being by far the best I have ever found, after much experience. This, I think, deals sufficiently with the whole of relief materials to enable any ordinarily careful workman to master the problem satisfactorily.

One thing ought to be added with respect to hanging ceilings. Never have a long fold of material hanging away from you, as the weight of the wet material and paste stretches the pattern all out of

register, and is the source of so many failures in attempting to match the pattern, for which the manufacturer too often gets the blame. Paste from left to right, having your top to the left on starting, and then take a fold a little over two feet long, draw back, paste and fold again equally, and so on again; then take a roll of lining paper and place under all the folds but the last one, leaving this as a short one to overhang; you will then have complete control over the entire length, and no danger of stretching the pattern.

HANGING RELIEF MATERIALS ON CEILINGS.

All the foregoing instructions as to trimming, pasting and fixing apply without exception to reliefs in the running length, but there are many of the heavier embossed papers made in panels of various sizes which require trimming all round. For the lower reliefs of these, a very expeditious and sure mode of trimming is to make a square exactly the size of panel when trimmed. To do this, take a panel and trim off to machine line along the pattern, keeping into the ornament a little, then from the trimmed edge with a large angle square pencil line, first one, then the other, and trim, then test the fourth edge with rule from opposite side, and likewise with square from angle, and you can regulate a perfect fitting panel. All this is but the labour of a few moments, and will save you hours in the fixing. Having now one perfectly trimmed, use that to lay over all the others one by one, and draw pencil line right round each; as your pattern will fit each alike you will thus be bound to have all come to same point, then trim the lot required, cutting out the pencil line; this applies to every kind of pattern where the machine line shows a cut through the relief. There are other panels, however, where the trimming line is shown to shape round the ornament, and these are as easily fitted by cutting on the slope—what we call a feather edge or undercut, with a very sharp knife, and then overlap to the line on other panel, always trimming the ornament so that this will form the overlap on the other panel, and if nicely undercut your edge will be so fine in the overlap that absolutely no stopping of joints will be needed and the work will look perfect. This method also renders it unnecessary to trim all off the other side, but to cut within half an inch only and on the slant likewise, but the opposite way to meeting edge as a joiner does with an overlay joint in mouldings. All panels for friezes, such as Lincrusta and Anaglypta, require to be cut right through straight to the back, following the machine line for matching up, and the best method

of securing a job this way is to spread out the panels on the floor after the necessary margin has been taken off top and bottom; then cut one out, let it overlay the next, and pencil-mark round the cut, and so continue cutting and marking the entire length for one side of room, and you will thus find them dovetail into each other nicely, leaving little or no making-up when it comes to be painted. They must be kept perfectly straight while on the floor, and this is easily done by stretching a chalk-line from end to end and allowing it to come over the face of panels just at the very bottom of the ornament, and so bring each panel thus into line and keep firm; make the chalk-line fast with a nail in the floor at one end and well strain and fasten down at the other with nail.

DEFECTIVE CEILINGS.

It has already been pointed out that the paperhanger is often called upon, or at least finds it to his advantage, to repair plaster work. When he is called upon to re-paper an old, sagging, and perhaps nearly falling ceiling, what shall he do? Probably the best advice that he could give to the owner would be to take down and re-plaster, and then to properly paper. But there are many cases where to give such advice would mean losing the job, and it is good policy to do the best possible under the circumstances. Suppose that a portion of the ceiling is nearly falling. It is first necessary to get it back into place. To do this form a temporary frame of two pieces of boarding long enough to reach over the defective part, with laths nailed between them pretty close together, say two inches apart. When this has been done a frame will be provided ready for action. Place the frame against the ceiling and hold it up by two posts placed against the boards that form part of the frame. These posts should be just about long enough to reach the floor. Now take wedges and gently raise the posts until the sagged ceiling is pressed up to its proper position, supporting the posts by means of the wedges. When the ceiling is in position the next thing to do is to hold it in place. If nails were driven in the probability is that the ceiling would fall down and effectually solve the problem. To use ordinary screws would be out of the question, so a happy medium is brought into play. Take some plain, square nails, put them in a vice and file a straight slot like a screw-head—not as deep as an ordinary screw, but deep enough to hold on a sharp screw-driver. Now gently push these nails through the plaster and then through the laths to the joists. A turn with the screwdriver, first one

way and then the other, will send the nails home until the heads are flush with the plaster. After sufficient nails have thus been "driven" the framework and posts may be safely withdrawn, and the ceiling will be found to be almost as secure as a new one, and may be papered over in safety.

HANGING A DADO UP A STAIRCASE.

The dado in a hall should be not more than three feet high, whatever the height of the ceiling. A border both top and bottom should be used as a rule, but the bottom border may be omitted with advantage when the ceiling is low. The dado is carried around level with the floor and stops at all openings. Under no circumstances should either top or bottom borders be carried up or down vertically against doors and windows; such methods clearly indicate the want of knowledge and lack of practical experience of the paperhanger who would perpetrate such atrocities. The borders must invariably butt against the mouldings of the openings whatever they do.

To run a dado up a staircase and to give a good effect forms one of the most difficult problems with which the paperhanger has to deal. The writer has met paperhangers who have been much troubled to know whether the height of the dado should be measured vertically from the stairs, or at right angles to the line of string. The answer is that neither method is correct: the first will not be high enough, and the last will be too high. It is impossible to lay down rules to regulate all cases, but a distance about half-way between the two answers best in most instances. The height, however, will be a matter for individual judgment. The work should always be marked in pencil on the wall before the paper is hung, as this enables one to readily correct mistakes, and to get the height that will look best.

The great trouble in hanging dadoes up a staircase is to cut the pattern to the best advantage. Special patterns, many of them very ingenious, are made for this class of work, and all dadoes are more or less "set" in their patterns, but if care is not taken the pattern will be cut to pieces and all the good effect be lost. As an illustration of those dadoes that are specially prepared for staircase work we show in Fig. 105 the outline of a pattern in Anaglypta that answers excellently well. As will be seen, the pattern consists of a number of panels, so to speak. These panels are cut apart when hanging the stairs, and are arranged at equal distances from the border line. The effect is decidedly good. The same thing is done in dadoes of paper which are printed for the purpose.

The paperhanger should carefully study the illustrations of those that appear on the pages of this book. Many valuable points can be obtained from them

The question of the borders of dadoes on a staircase now presents itself for consideration. The rule is a simple one, viz., Follow the skirting or baseboard. When this is "ramped," that is, curved at the angles, the borders, top and bottom, should also be ramped. When they are mitred the borders should be likewise mitred. We have seen jobs in which fine hangings were ruined by this rule being

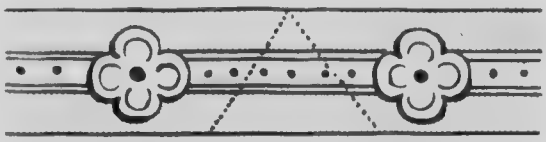


FIG. 102.

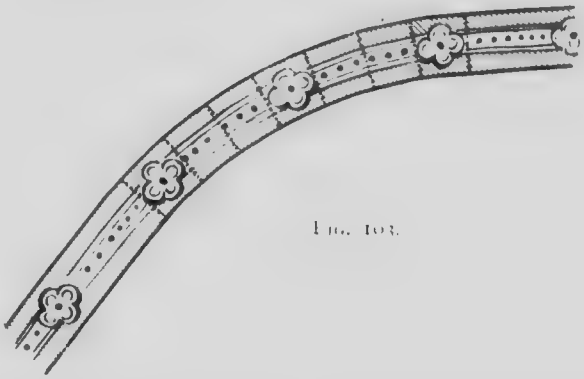


FIG. 103.

departed from. Mitred borders with ramped skirting can never fail to spoil the appearance of a wall. Of course, to ramp a border takes time and requires judgment and care, but it is well worth the trouble. Choose the most prominent feature in the pattern of the border and use it as a centre for each piece—cut the least prominent part. If this rule be followed the trouble will be reduced to a minimum. In Fig. 102 is shown a sketch in which a rosette occurs in the patterrn, and the dotted lines indicate the manner in which the border should be cut in order to produce the ramping. It may be said that it is sometimes impracticable to follow this rule because there cannot be said to be

any very prominent feature in the border. In such cases the answer is simple. If the pattern is of an indistinct kind the cutting at the ramps will not stand out prominently, but when the design is at all prominent, say, for instance, a strongly marked flowing pattern, then the border is not suitable for a staircase dado.

As one of the objects of a dado is to resist the wear and tear upon the lower part of a wall, it is often thought well to varnish the dado and leave the upper portion plain. The paper is, of course, sized before the varnish is applied; two coats should always be used, as there may be some "holidays" or skips in the first coat, and if these are not covered the varnish will penetrate and cause ugly dark marks.

One thing is very important to remember. Always size about a quarter of an inch beyond the dado and on the filling. Unless this be done the varnish will be likely to run on to the filling.

VARNISHING PAPER.

Although papers are sold already varnished, a much better job is produced where the paper is hung first and varnished afterwards. Before varnish is applied to any paper hung upon the wall, the surface must be sized—concentrated size, such as Cannon's well known article, which is a description of powdered glue, is the best for this purpose. It should be melted thoroughly by adding water in a gentle heat, and when all quite dissolved, sufficient water should be added to give a clear jelly when cold. This is applied to the surface of the paper lightly and quickly, great care being taken not to wash up the colour used in the pattern. Sanitary papers may be usually varnished without any size, while some other patterns in which the design is fixed may be sized without difficulty. There are, however, many patterns, particularly in the cheap papers, to which it is almost impossible to apply a coat of size without some washing up resulting. However, in most papers of ordinary quality, a skilful "hand" can apply the size without much difficulty. Two coats will always be required, partly for the reason that any skips or portions of the surface missed on the first coat will be made good in the second. It must be remembered that if any part of the paper is missed with the size in both coats that the varnish will soak in and cause the paper to become quite dark and spoil the appearance of the job. It need hardly be pointed out that the wall surface on which a varnished paper is to be used must be quite level because inequalities will be shown up by the brilliancy of the varnish. A very good size for varnish papers is

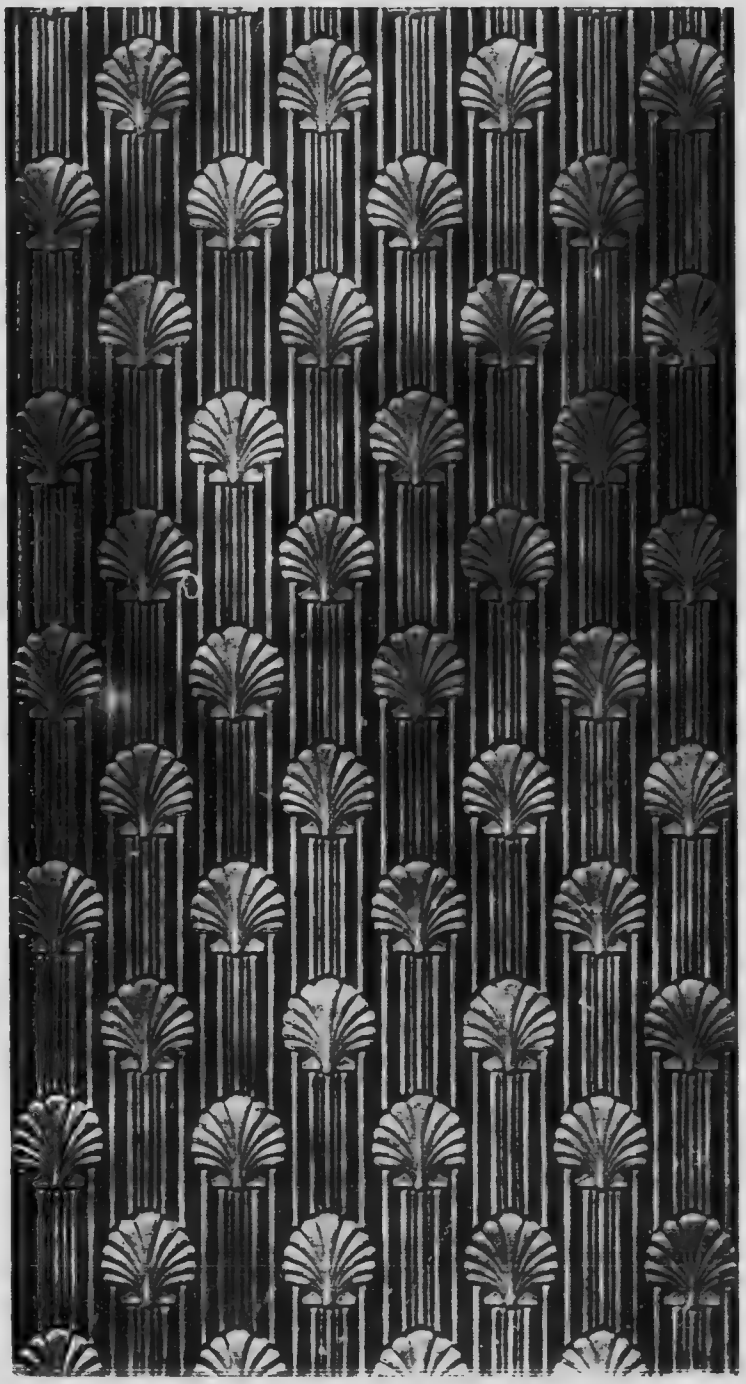


Fig. 104.—ANAGLYPTA

Fig. 105.—ANAGLYPTA.

silicate of soda or water glass, which can be obtained at almost any chemist's, and is sold for preserving eggs among other uses. This, when used as a size, throws up the varnish to much better advantage than ordinary size.

The quality of the varnish used on wall-papers is often,—one might say usually—of a very inferior grade, common so-called crystal or paper varnish which costs only four or five shillings a gallon, being used. Now there are several reasons why so common a varnish should not be used for the purpose. The first is that the varnished surface is usually employed where there is a considerable amount of wear; secondly, it is frequently used in a hall or bath-room, and in both cases is subjected to conditions which are likely to adversely affect the durability. The cheapest and best wearing varnish is a clear copal, which although it costs a little more, pays best in the end. Patterns are sold frequently varnished all over as mentioned on another page, and care should be taken in applying the varnish to keep the front door shut through the operation, and for several hours after, especially in cold weather. The writer has from time to time been called upon to give an explanation of one side of a hall becoming bloomed while the opposite side where the same varnish was used was found in a perfect condition. The explanation was not far to seek. The weather was cold, the door was probably left open or allowed to "stand ajar," during the process of varnishing, or shortly afterwards. The current of cold air coming into the more or less warm hall would strike against one side of the wall surface and so cause the defect while the other side being away from the draught would not be so affected. Varnish is a very delicate material, particularly susceptible to variations in temperature and humidity. If the size is not bone dry before the varnish is applied, blooming is almost inevitable.

DAMP WALLS.

Although the cure of damp walls is not, strictly speaking, within the province of the paperhanger, yet he is frequently forced to attempt a cure, as otherwise his work would be ruined. Dampness in rooms may be divided roughly under three heads—(1) dampness in upper rooms which arises either from the roof or from the rain beating through a porous wall; (2) spots here and there, and dampness sometimes found in an outside wall; and (3) dampness in lower rooms, particularly those in the basement or half basement, which arises either from the ground or passes through the wall from the earth resting against the outside. In the first case, if the roof is defective, it

must, of course, be repaired, but if the damp occurs from an exposed wall through which the rain is forced in times of heavy rains, the cure usually employed is to plaster or cement the whole of the work outside or to give it two or three coats of paint made of a mixture of white lead and zinc oxide. In less severe cases, or as an additional precaution where the paint or plaster is used outside, the surface of the plaster in the interior should be covered with either two coats of "Rubberose," a layer of tinfoil which every paperhanger's merchant sells, Willesden damp-proof paper, a sheeting of "Rubberoid," or two coats of shellac. All of these will be found more or less effective, according to circumstances, and the tin or lead foil is used perhaps more frequently than any other. It should be noted that in all cases of attempting to cure damp walls success can only be met with when the wall itself is fairly dry at the time of operation. It is no use applying anything over a wall saturated with moisture, therefore the work should be on a dry day, and, if possible, after a period of continued dryness. Fires should be lighted in the room, care being taken to leave the windows open at the top so as to permit of the discharge of the moisture-charged air. On no account should the gas be left alight. This is sometimes done under the assumption that the light will increase the heat, and hence assist in the drying. As a matter of fact, the products of the combustion from the gas include a considerable amount of moisture so that the gas light is a positive hindrance to the actual drying operation. In bad cases, it will be necessary to have something more than the ordinary fireplace. An open grate known as a "devil" set in the centre of the room on a piece of sheet iron so as to protect the floor, and charged with coke, will be found very helpful, but an American stove placed in the centre of the room and temporarily connected with the flue by means of a pipe will be found better still.

Dampness which occurs in spots which is sometimes found in a room apparently for an inexplicable reason, usually occurs in consequence of a soft brick being used at the particular spot. This absorbs the rain and percolates and spoils the paper. Any of the remedies above mentioned, such as "Willesden" damp-proof paper or lead, will usually effect a cure, provided that it is applied for a distance of say a yard around the affected spot.

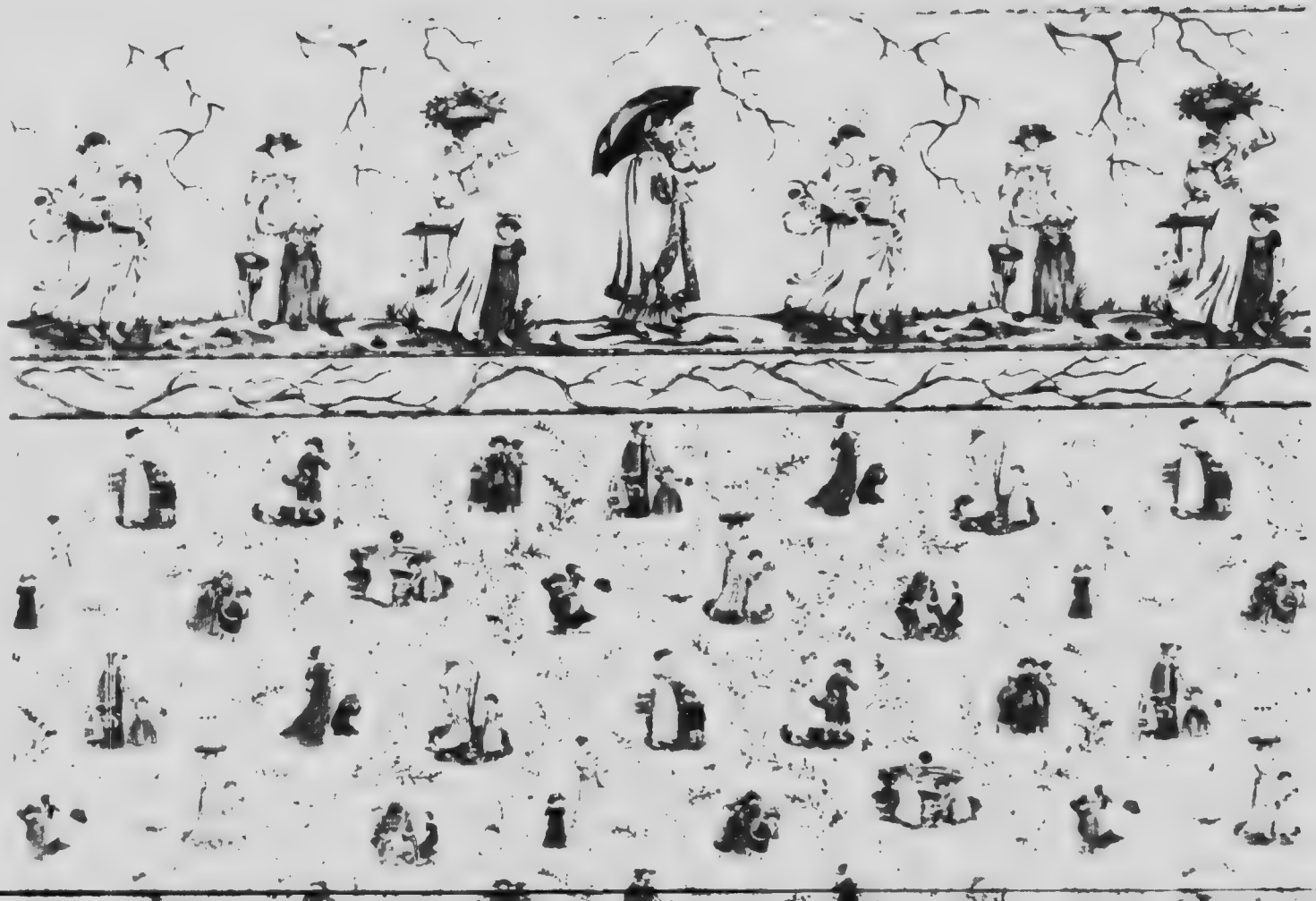
The third cause which is the most difficult to deal with, namely, that which occurs in basements, is cured by the operation of the bricklayer. A small retaining wall is erected around the building so that the earth rests against this and not against the wall of the house

Fig. 106.—A TYPICAL WALL-PAPER SHOW-ROOM.
John Lane, Sons, and McDougall, Manchester.

proper. Any moisture, therefore, which percolates through the outer casing falls to the bottom where a channel of cement is made, and connected with the drains. Sometimes the damp occurs in old

FIG. 107.—THE CORNER OF A CEILING IN ANAGLYPTA.

houses from the fact that no damp-proof course has been built in the wall, that is to say, it arises by the capillary attraction from the earth, and if this be a clay soil, it is very likely to occur.



Frieze
16 ins
deep,
30 ins
repeat.

This Design is protected [illegible]

[illegible] Manufacturers Lamont, LIGHTBOWN, ASPINALL BRANCH

Sometimes it is necessary to build in a damp course, and this is done by the process known as "underpinning," in which a foot or so of the wall is cut away at the bottom to the depth of a couple of inches.

FIG. 108.—PORTION OF A CEILING DESIGN IN ANAGLYPTA K

a double course of slates with joints lapping, a sheet of thick lead with ends lapping on each side of the wall, or a layer of Portland cement is put in, and the work is then filled up with tiles, pieces of brick, set in cement to fill in the interstices. The materials mentioned above may be sometimes successfully employed in cases of dampness in a basement, but most frequently it is necessary to choose the more drastic measure. One of the best means is to use asbestos cement or "Uralite," or some such material. This may be said to consist of slabs of cement, made in such a way that they can be cut or sawn as may be required. They are absolutely proof against damp, and are fixed by nailing or screwing to a lath of wood nailed to the wall, thus forming a cavity through which the mixture cannot pass. They may be fixed quite flat and level, and then be papered upon.

TO CLEAN WALL PAPER.

The paperhanger is sometimes called upon to clean wall-paper that is more or less dirty by smoke, but is thought to be in sufficiently good condition to render it unnecessary to re-paper.

To remove grease spots it is not very difficult if care and patience

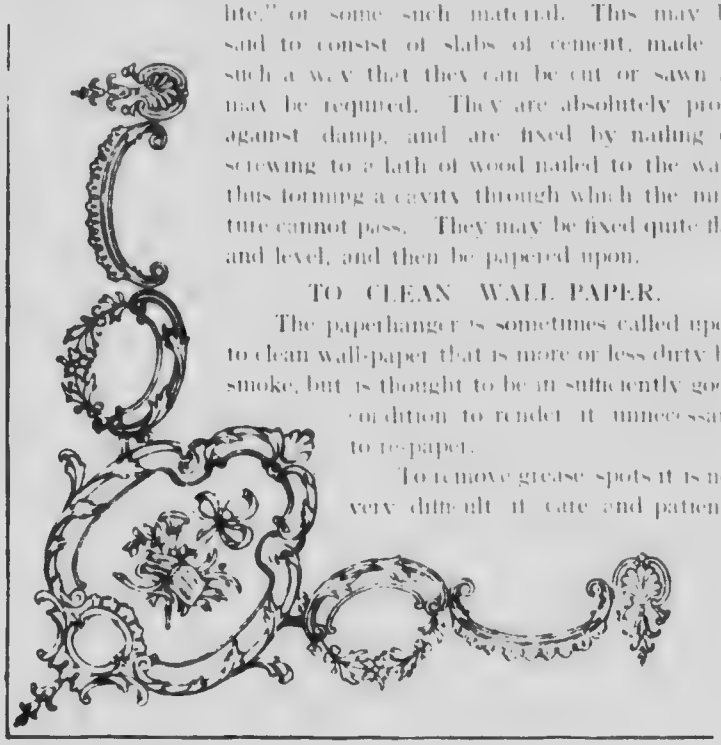


FIG. 100.—SKETCH PLAN OF A CEILING IN ANAGLYPTA.

are exercised. Take a piece of rather thin blotting-paper, put it against the spot (brown paper will do) and hold a hot flat iron against it. The iron should be as hot as possible without scorching. The heat melts the grease and draws it out in the blotting-paper. Repeat the operation until the spot has disappeared. In a particularly obstinate case, after having used the hot iron, and a spot still remains, obtain from any drug store a small quantity of washed sulphuric ether,

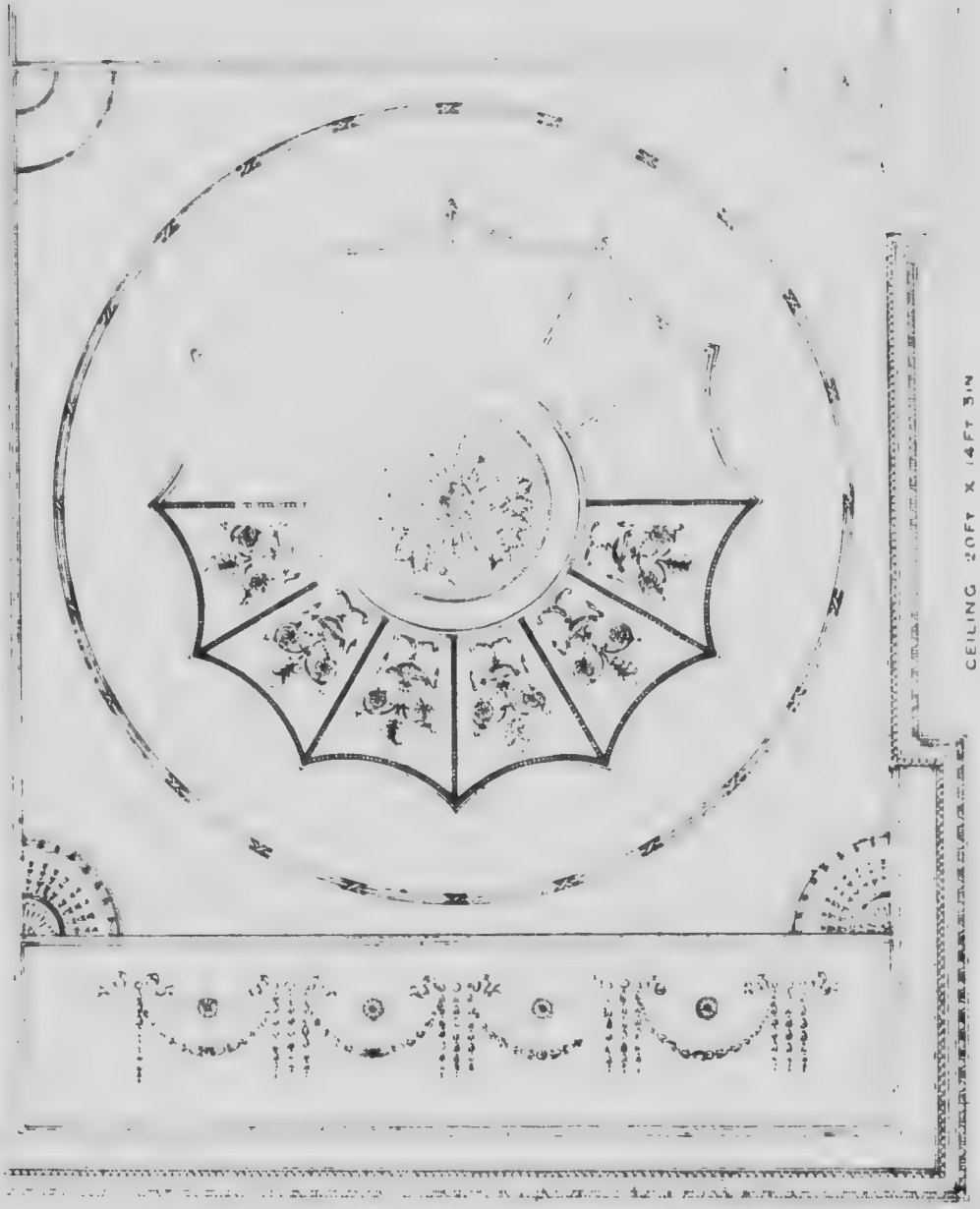


FIG. 11. SKETCH PLAN OF CEILING IN ANAGLYPTA.

and dab it on the spot with a fine, clean sponge. As the ether is very inflammable this work must never be done at night-time.

Wall-paper that has become darkened by smoke can be cleaned to some extent by putting a piece of canton or cotton flannel (nap side out) over a soft broom and wiping the wall with it. By "wiping" is meant drawing the broom down the wall in regular strokes. A small portion only should be done at a time. This method is only suitable for cases where the paper is but very little soiled. When it is more soiled canton flannel made into a roll around a stick, say ten inches long, should be used. Rub the paper with the nap side of the roll, and when the place is dirty turn it back and make another roll. Proceed in this way until all the piece of flannel is soiled, and then take another piece; do not attempt to be economical by using dirty flannel. Rub smoothly and not too hard, in steady strokes from top to bottom.

Perhaps the best method of cleaning papers is by the old "stale bread" process. Some do this by crumbling the bread and rubbing the crumbs on the paper, holding a paper in one hand to catch the crumbs as they fall; but a better plan is to rub with a loaf of bread. Choose a stale loaf that is not hard, cut off the end square and remove the crust, say half an inch, on each side. Then rub the paper with it, and as soon as it is soiled cut off a very thin slice and go on rubbing. If a very thin knife is used, and care is taken to remove only a very thin slice each time, the loaf will last a long time.

Another method of cleaning wall-paper is to use rubber pads formed of soft rubber, made like a sponge, having a backing of solid rubber. These pads are made for cleaning kid gloves, and can be obtained at most shops where rubber goods are sold.

Still another way is to use bran. This method is as follows: Take a large flat sponge that is free from hard and gritty pieces. Place a handful of bran upon the flat side, turn it quickly against the wall, rub gently and the bran will clean the paper very well. Place cloths on the floor to catch the falling bran, and do not use the same bran twice. The bran may be bought at any food store, but must be quite dry when used.

The cleaning of all common papers is a somewhat uncertain job; sometimes there is complete success and at others as complete a failure. It is well to experiment by trying some of the discoloured paper in an out of the way place, behind a door, for instance. A dry day should always be selected for cleaning wall-papers, as no

A DESIGN IN ANAGLYPTA SUITABLE FOR CEILING.

[illegible] A [illegible] DESIGN [illegible] A [illegible] CEILING

ANOTHER CEILING, Design No. VENETIA

satisfactory results can be obtained where there is any dampness. It may even be desirable to heat the room for a day or two so as to insure the walls being perfectly dry.

Velvet, cheviot, and other papers having a raised nap should be carefully dusted with a long, soft bristled brush or a fine feather duster.

There is on the market a preparation for cleaning wall-paper that consists of bread crumbs and plaster of Paris mixed to the consistency of dough and left to dry.

This preparation is made into cakes about the shape of a loaf, and is used by rubbing on the wall and cutting a thin slice off when it becomes dirty, in the same way as the loaf is used as before described. These cakes make very effective cleaners. It should be mentioned that the preparation of stale bread and plaster of Paris is claimed as an exclusive invention, although the writer of this is unable to state whether such claims are well grounded or not.

ARSENIC IN WALL PAPERS.

Some thirty years or more ago there occurred among the public something of the nature of a scare with regard to the use of arsenic in wall-papers, and one enterprising manufacturer at that time advertised his paper hangings as being guaranteed free from the poison. Nowadays it is safe to assert that arsenic is never used in the manufacture of wall-papers, although one comes across in the daily Press [illegible]

[illegible]

water, zinc, and sulphuric acid are placed. It is necessary that the two latter bodies be free from arsenic, as the ordinary commercial articles are very liable to contain arsenic which would interfere with the proper testing of any pigment for arsenic. By the action of the acid on the zinc, hydrogen is evolved; this may be lighted as it issues from the glass jet, and will burn with a non-luminous flame. On pressing a piece of white porcelain down on the flame no brownish-black spot should be produced. The gas must not be lighted immediately it begins to issue from the jet, but a few minutes should be allowed to elapse before doing so, to allow the air in the bottle to be completely driven out; otherwise an explosion may ensue. If, after it has been proved that the gas flame produces no spot on a porcelain plate, the sample to be tested for arsenic be introduced into the bottle and the gas re-lighted, it will now be found to burn with a faintly luminous flame and will give a blackish-brown metallic looking spot on a piece of white porcelain pressed down on the flame; this stain is soluble in a solution of bleaching powder. Very small traces of arsenic can be detected by this test. Another test for arsenic is Reinsch's, which consists in heating the sample with hydrochloric acid and a clean copper plate; if arsenic is present the latter becomes covered with a grey deposit.

"COMPO BOARD."

A very convenient material for the use of decorators when called upon to paper upon a very rough wall or in cases where it is necessary to form a temporary partition, is the material known as compo-board, which may be said to consist of a heavy sheet of cardboard having upon each side of it a thin layer or veneer of wood. The compo-board is supplied in various sizes up to twelve by eight, which can be readily cut and from it can be formed a level surface suitable for receiving even the highest grade of wall-paper. Ceilings, too, which are out of the level, can be brought to a horizontal surface by the use of this material. It is susceptible to damp and is, therefore, not of any use in dealing with damp walls; in fact it is advisable in cases of expensive decorations, to fix it in such a manner that it may have some play for shrinkage and expansion under the fluctuations of the humidity of the atmosphere. For this purpose the joints are left somewhat open and readily covered with a moulding or [illegible].

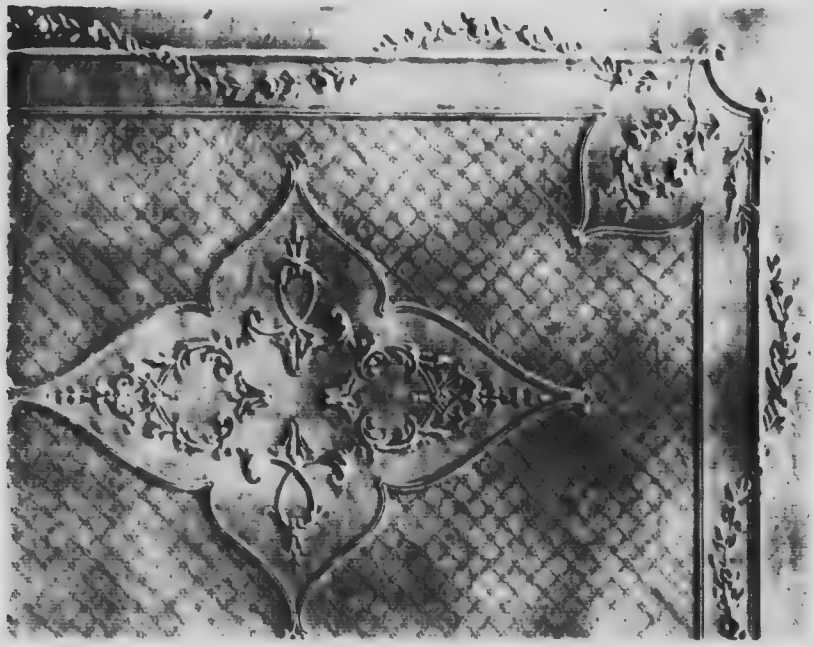
METLOID.

This material is another effective and economical substitute for tiles. It consists of enamelled metal, comprised of thin, bendable non-rusting metal plates, embossed and enamelled by a special secret process, and which forms a lasting decoration. It has been proved to be durable in every climate, and can be fixed on any dry wall possessing a true surface, whether the same is composed of brick, plaster or wood, the method being a very simple one, namely, of cementing it to the surface with "Metloid" adhesive cement.

These metal plates are finished in some very attractive designs, mostly of a tile-like character, for example one consists of a filling representing white tiles with a Greek fret pattern above, another is a combination of Hundelbis effects, and still another shows such varieties of tiles. Messrs. Essex and Co., Ltd., 114 Victoria Street, Westminster, London, S.W., are the manufacturers of these goods.

ANAGLYPTA.

The design of this decorative material is shown in pieces 1, 5, 13, 14 of our collaborative study in order to explain to the draughtsman effects which may be obtained by using the different sections of the designs. If the reader will turn to Fig. 107 and then to Fig. 110 he will observe that the former shows the design of the corner intended for a ceiling which is sketched in outline in Fig. 109. He will that the various sections between the corner and the centre can be either increased or diminished in size according to the size of the room. Again, the design shown in Fig. 108 is shown in the sketch plan of ceiling in Fig. 111, this design also could be altered to size.



CHAPTER VII

THE TOOLS EMPLOYED IN PAPERHANGING.

HAVING considered the actual process of affixing technically called "hanging" papers and other wall decorations, it will be necessary to give a brief description of the different tools employed and it should be mentioned that these tools vary in form in different places. An outfit for hanging ordinary paper is as follows: Overall with long narrow pocket for rule, thigh pocket for shears, and large pocket or pouch across the front to hold papering brush, cloth or roller long trimming shears (say fourteen to sixteen inches), short shears trimming knife or wheel, straight-edge, two-foot rule ten, twelve or fourteen inch papering or smoothing brush, smoothing roller paste brush (six to eight inch), paste pail, size kettle, dry cloths and clean water to wash the hands. No. 2 sandpaper for rough places, plank and staging plumb-bob, chalk line and pins for marking walls. The trimming knife is not always used by an English paperhanger. The one shown in Fig. 117a is designed to give great strength with a keen cutting edge

FIG. 117a. A PAPER-HANGER'S CUTTING KNIFE

As will be seen from the engraving, the upwardly projecting surface provides ample space at the proper place to resist the pressure brought upon the cutting edge, which is, in the illustration, shaded. This edge being rounded, presents only a small portion to do the work of actual cutting and hence retains for some time the sharpness of edge so necessary for effective work.

American workmen are very fond of using a trimming wheel such as shown in Fig. 118. This is very convenient to cut across

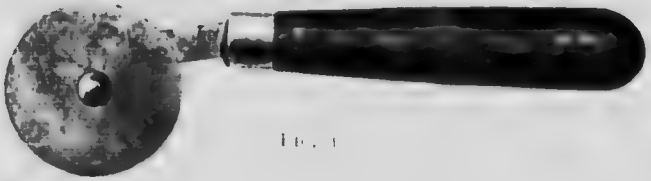


Fig. 1

the skirting and it may also be used with a straight-edge to trim paper in the ordinary way, as shown in Fig. 11. This is sold in this

Fig. 11.

country by Messrs. Marsnath and Sons of Leicester, and is of American origin. A paperhangers' smoothing brush of the ordinary form is shown in Fig. 12, but this brush is often dispensed with and a cloth used as its place. A paperhangers' roller is shown in Fig. 13, which is covered with felt which can be renewed when it becomes dirty. This is

Fig. 12.

very good roller and is sold by Messrs. Thomas Pavitt and Sons, 60, Southampton Row, London, W.C.

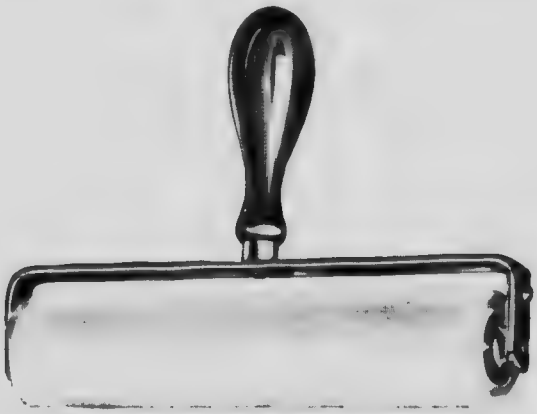


Fig. [illegible] Roller

Several other forms of paperhangers' rollers are shown in Figs. [illegible] to 125, the blocks being kindly loaned by Messrs. Hamilton and Co[illegible] of Clerkenwell Road, E.C., by whom these tools are manufactured. The smaller rollers are used for pressing down the edges of the paper or other material at its joints. Fig. 12[illegible] is used for [illegible] the angles of a room.

Fig. [illegible] Narrow Seam Roller

Fig. [illegible]—Corner Roller

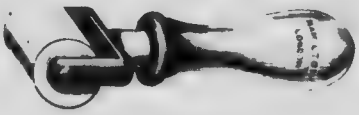


Fig. 123—Wide Seam Roller

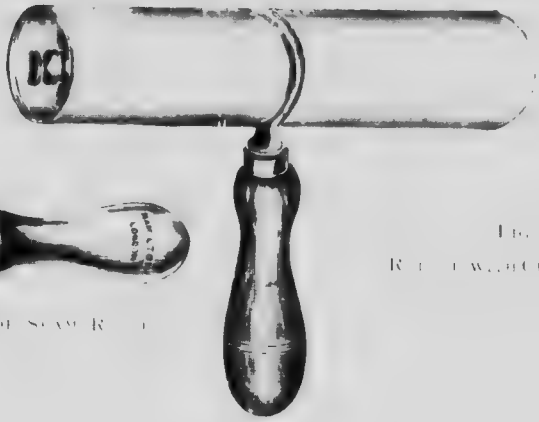
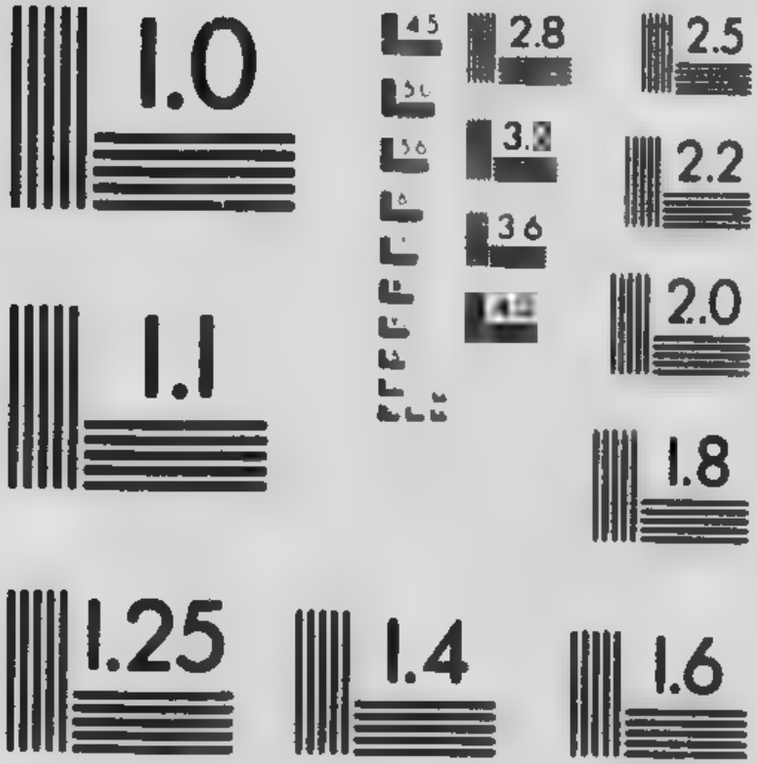


Fig. [illegible]
Roller for Working Corner Bl[illegible]

MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

Fig. 126.—English Make Roller.

Fig. 127.—Boxwood Roller.

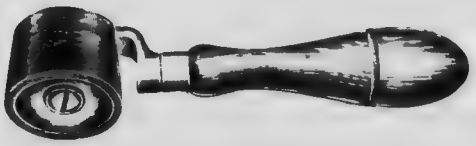


Fig. 128.—Bevelled Corner Roller.

The forms of paste brushes usually employed are those shown in Figs. 129 and 130, although some paperhangers prefer the shape shown in Fig. 126.

Fig. 129.
Long Handled Paste Brush

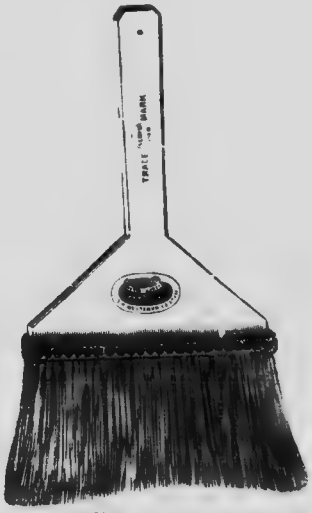


Fig. 103.
Leather Bound Wall Brush

Trimming Wall-Paper. The process of removing the selvedge or marginal line from wall-papers is most frequently done in the old fashioned way with the shears, but other methods are rapidly coming into favour, and various machines and appliances are used for the

FIG. 131.

purpose. In Fig. 131 is shown one of the patterns of the "Empire" wall-paper trimmer, manufactured by Mr. James Oates, 33, Trinity Street, Huddersfield. The construction will be clear on referring to the engraving and it will be understood that the paper is fixed on one rod and is rapidly wound on another by means of the simple mechanism which is operated by turning a small handle, the selvedge being removed either on one side or the other or both as may be

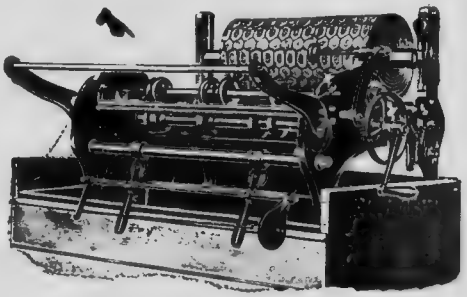


FIG. 132.

required. The particular construction shown in Fig. 131 is provided with extra patent fittings for trimming thick relief papers. These are attachable and detachable by the operator in about a minute, so that they may be employed either for ordinary paper or relief goods, as may be desired. Another machine which is specially built

for relief materials is that shown in Fig. 132 which is made by the same manufacturers. This is called the "Express," and is a much stronger machine than the former, which is called the "Empire." It is specially designed and manufactured for trimming heavier and thicker Lincrusta, Anaglypta, etc., and it re-winds the relief material at the same operation which removes the margins. It is claimed to trim and re-wind twelve yards in one minute. By a slight change it becomes a machine for trimming wall-papers in all grades down to the commonest pulps and it costs about £9, while the "Empire" costs from three guineas to 80s. The "Eclipse" double edge trimmer is shown in Fig. 133 and is manufactured by Messrs. Allen and Company, of Philadelphia, and sold in this country exclusively by Messrs. M. Smith and Sons, Haymarket Mills, Leicester. The advantages

Fig. 133.

claimed are that it is the easiest running machine on the market. It has concave bearing breaks, with selvedge guards to carry off the margin, and the lower cutters can be removed instantly for cleaning without taking the machine apart. There are several grades of this machine, ranging in price from £2 18s. to four guineas.

We may here stop for a moment to calculate the saving of time when these machines are used. Assuming that it takes seven minutes to trim a roll of paper with shears and that in a small house 120 rolls are required to be trimmed, this, of course means that 840 minutes or fourteen hours will be required to trim the whole of the papers. In any case, a man would think it a very good day's work to trim by hand 120 rolls. By means of a machine the margin can be reduced in forty seconds, which gives eighty minutes for trimming the 120 rolls.

It will be seen, however, that this machine must be used in the shop; it is too bulky to be carried around to a job, so that the trimming of the paper becomes necessary in the wall-paper shop, and here a

difficulty arises. The margins are purposely left on paper in order to protect it. If they were manufactured with the pattern close to the edges, the ends would be certain to be damaged and any damage that is done to the paper under existing conditions does not matter, because it is removed when the selvedge is cut off. If, then, a wall-paper trimmer is used, great care must be taken that it is not injured between the time of leaving the shop and delivery of the job. For this purpose it is best to tie a piece of paper over the ends so as to protect them.

A trimmer of a simpler but most effective kind is known as the "Ridgeley" trimmer, which is shown in Fig. 134. This consists of a tool having a circular sharp cutting edge and working in a groove.

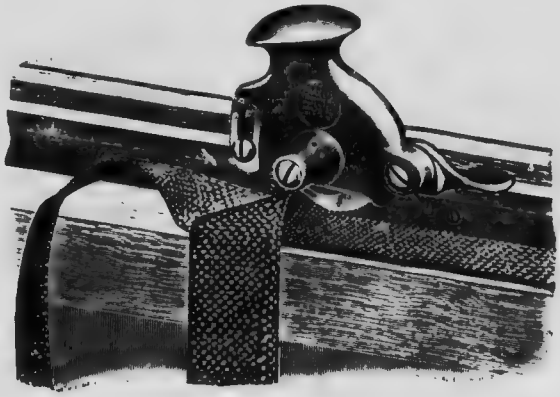


FIG. 134. THE RIDGELEY TRIMMER.

In the engraving it is shown cutting fabric, but ordinarily it is employed in conjunction with a straight-edge and trims a length of paper very expeditiously. It is important to observe, however, that the paper must be pasted before it is trimmed and then a clean cut can be made with the "Ridgeley" trimmer without difficulty. It will be understood that the action of the "Ridgeley" trimmer is exactly that of a pair of shears, the only difference being that one blade of the shears, so to speak, is stationary, while the other moves along and is circular in form. The stationary edge consists of a fine tempered steel strip, perfectly straight, and screwed to the top. This steel strip is six, seven, or eight feet long.

PLUMB-BOB.

A very necessary appliance to the paperhanger is a plumb-bob. With it he finds vertical lines, and by frequent testing is enabled to keep the joints of the paper precisely upright. The bob is generally made of brass and is nickel-plated. In order to place a cord in the bob the cap piece is unscrewed and the cord passed through the small hole in the centre of the cap. The cord then being knotted at the end and the cap screwed in position again, the instrument is ready for use. A cord with a close, uniform twist, smooth and even, and free

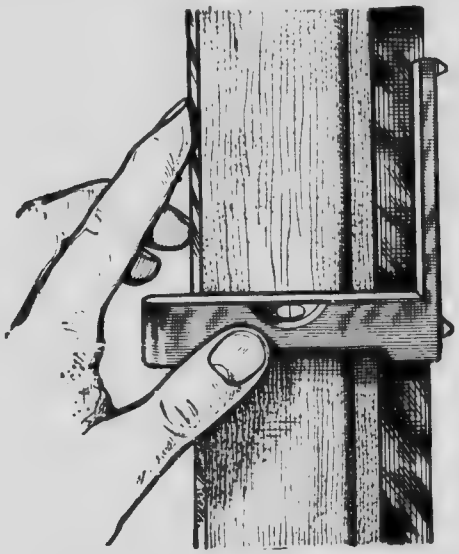


FIG. 135.—THE RIDGELEY LEVEL FOR OBTAINING VERTICAL LINES.

from tendency to kink, should be used. Now that stripe papers are used to so large an extent, it becomes essential to good work for the paperhanger to frequently obtain an exact vertical line. When the plumb-bob is used this necessitates getting up the steps each time it is required to strike a line and hence many paperhangers save themselves the trouble and hang from the corner of the room, assuming that to be vertical. In old houses, and indeed in some new ones also, this practice not infrequently causes a great deal of trouble, as if the corner is a little out of the upright the whole of the decoration in the room will be spoiled. A little instrument sold by Messrs.

Thomas Pavitt and Sons and put on the market by the manufacturers of the "Ridgeley" trimmer is shown in Fig. 135 and consists of a square with spirit level, and it may be readily attached at a moment's notice to a straight-edge, the arm at right angles of the level giving a perfect adjustment at a moment's notice. The straight-edge is placed against the wall and moved one way or the other as may be necessary, until the bubble of the level is exactly in the centre, when the straight-edge will be found absolutely vertical and a pencil line can be drawn as a guide for the paper. This little instrument saves a great deal of time and when it is better known will probably be largely used among English paperhangers. As it is screwed to the straight-edge it takes but a few seconds to obtain a vertical line in any position. It may also be used for obtaining a horizontal line by attaching it the reverse way to a straight-edge, and while this is not so often required, because one has to work to the skirting board, still, it is a distinct advantage on many occasions.

THE "MORGAN-LEE" WALL-PAPER TRIMMER.

This is a very small trimmer, measuring only four inches square, so that it may be carried in the pocket. It sells at 10s. 6d., and may be used for trimming any kind of paper. The implement consists of two cutting wheels held in juxtaposition and a guide standing at right angles. It is drawn along the edge of the paper without the use of a straight-edge and the selvedge is very quickly cut off. A little practice enables even a lad to use this cleverly conceived tool with good results.

PASTE BOARD, TRESTLES, PASTE TABLE, CRADLE FOR TYING UP WALL-PAPER.

FIG. 136. PAVITT.

The "Eureka" Patent Folding Board, manufactured by Messrs. Chappell and Jackson, 101, Beeston Road, Leeds, and 27, Whetley Hill, Bradford, possesses the advantage that it folds up into a space

measuring only 3 ft. 11 in. by 6 in., and combines within those limits a board and trestles as well as a place for carrying eight to ten rolls of paper. Its weight is about 20 lbs., and it is easily fixed and folded, and is then thoroughly rigid

The wall-paper cradle shown in Fig. 137 is simple in construction, but very strong. It is made of iron rods so constructed as to stand

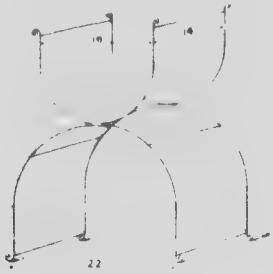


FIG. 137.

firmly on the ground, and holds a number of rolls of paper in position when it is desired to tie them up. It will be seen that the cradle may be used either way up, depending upon the size of the bundle of paper to be dealt with. This cradle is manufactured by Messrs. Williams and Co., 51, Minster Street, Reading

CHAPTER VII.

DRAPERY, SILK TAPESTRY, CRETONNE, TUFTED TAPESTRY, Etc.

In the desire for novelty and beautiful effects in interior decoration, that appears to be an inherent quality of civilised people the world over, many other materials than paper have come to be used to cover walls. It is said there is nothing new under the sun, and the covering of walls with various descriptions of drapery, silk, and other textile fabrics is but going back in a measure to the custom in vogue long before wall-papers were invented, of covering walls with drapery, lace and other similar materials, and in more modern times, of upholstering walls in silks, and in the regulation tufted work. Such work may be said to have properly belonged to the upholsterer, but the modern system of covering walls with fabrics is usually done by the wall-paper man, and hence finds a place in this work.

Hanging fabrics depends principally for its success upon good judgment and good taste; the mechanical part of the operation is not difficult. This class of work is, of course, more or less expensive, and the judicious workman will very carefully study the pattern of the fabric with a view to using it to the best possible advantage. It is almost necessary to make a scale drawing of each side of the room, by the aid of which to study out the fabric to advantage. When a large pattern is used it may be best to bring a centre figure in the middle of the wall, or there may be space for two or three figures, and the problem will be how to arrange them to the best advantage, and at the same time to join them nicely at the angles. Any practical man will know how easy it is to settle the pattern of one side of a room to advantage, only to find that the pattern, if continued on the wall at right angles, would be cut up in such a way as to lose the whole effect. It might be stated here that it is even advisable to consider the length of wall spaces when selecting materials; or when as is of course most frequently the case, the selection is made by the occupier of the house, be prepared with objections to the use of awkward patterns in the case of awkward rooms.

Scale drawings, as above referred to, will make a difficult problem comparatively easy of solution. The material is fastened in position by being tacked to strips of wood nailed to the wall for the purpose. The first operation, therefore, will be to do the "furring," as it is usually called and spelled, although "firring," from fir, would appear to be more correct. Strips of pine two inches wide and one quarter of an inch thick are usually employed for this purpose, and are nailed to the walls with French wire nails. A strip is nailed wherever a joint will come, on top of baseboard, and underneath the ceiling line, and down in each corner, around door, window and other openings, around gas pipes, etc. At the corners of the rooms two pieces, of course, are used, one for each section; and if a frieze or a dado is to be used, of course strips will also be required in the proper position for them. In brief, wherever there is a joint there must be a pine strip.

Having thought out carefully how the goods can best be cut to advantage, cut each piece, for no corners can be turned except those that project into the room. Tack the piece in the middle, using a plumb-bob to insure the goods being hung perpendicularly. Then work each way, drawing the goods tight, but taking especial care not to draw the material unevenly at top or bottom. Smooth down the seams as you proceed, and keep the tacks close to the angles, so that they can be covered by the gimp or moulding, or whatever else is employed for the purpose.

When a thin material is used, such as silk, it will be necessary to first cover the walls with a lining of cotton cloth, such as unbleached muslin. This is tacked on the furring the same as the outside material, but not so close to the edges.

All joints in the draperies, of whatever kind they may be, are, as before explained, covered with gimp or cord. This is sometimes fastened on by means of nails having ornamental heads, but more frequently with small tacks or, better still, with glue. Cold fish glue is used for the purpose, and gives more satisfactory results than tacks. In gluing on the gimp or cord it should be done in sections, using pieces long enough to be handled conveniently. Tack one end in the corner and use the glue liberally.

PLEATED WORK.

It is sometimes required that drapery work be pleated on the wall. This work is not much more difficult than the plain work, and depends for success largely upon careful planning, so as to get the

pleats well arranged as to distances apart, etc. Having thought the whole thing out, taking care not to forget to allow for the pleats, proceed to nail on the furring strips wherever a pleat is to come, and also, of course, around the angles and top and bottom. The simplest plan in pleated work is to first nail on the flat material with a space between the edges. Then cut, fold, and press strips out of the material to form the pleats and tack them in place. If this is carefully done it looks very well, and as this method requires no sewing, and the pleats may be prepared in the workshop, and after being folded and pressed be rolled up for transportation, it is obviously very much the cheapest. But sometimes it is insisted that the goods be regularly pleated on the walls. To do this turn down the pleats and sew the sections together. Commencing at the middle of the section tack up and down

FIG. 138.—TYNECASTLE. The Tynecastle Co

lightly with stay-racks, so that they may be taken out if necessary before a final tacking. As to the sizes of the pleats nothing definite can be said, because everything depends upon the size and kind of room, and upon the pattern of the fabric. The distance between pleats that is used perhaps more than any other is fifteen to eighteen inches, and the width of the pleat itself from three to five inches, although they are not infrequently as wide as eight inches.

TUFTED WORK.

This work has justly fallen into unpopularity, because it provides for the accumulation of dust. As, however, it may occasionally come within the province of the wall-paper hanger to execute, a brief description of the *modus operandi* is given, although it may be stated that the work may be considered more properly to belong to the upholsterer.

Tufted work is best and most conveniently executed on temporary panels made the exact size of each section they are intended to occupy, and covered with burlap stretched tight and treated with a coating of glue to render it stiff. Buckram is used for the purpose. The covered frame is marked off, showing the positions of the tufts and then the cotton cloth to go over the stuffing is also marked to correspond, due allowance being made for tufting down.

The best material for stuffing is excelsior, cotton-wool or moss. Curled hair is sometimes used, and of course makes the best job, but it seems almost unnecessarily expensive when the comparatively little wear is considered. When the cotton cloth covering is on, the edges should be roughly sewed to the burlap. Then the outside silk or brocaded covering is pleated and tufted on.

LACE DECORATIONS.

Very pretty effects may be obtained by sticking common lace window curtains on the walls, and then tastefully tinting and bronzing. The commonest description of lace may be used, and if care is taken in choosing the patterns surprisingly pretty effects may be obtained. The lace is stuck in position by means of flour paste, to which has been added about one-fourth part of glue. As this curtain material may be bought by the bolt, sufficiently long lengths may be obtained to avoid joints. The use of lace as a stencil is many years old, and lace hung in position has been used for many years.

SHIRRED OR GAUGED WORK.

This variety of finishing walls is rarely applied to the whole surface, but it is done in small pieces such as panels, or sometimes in a border or in the frieze. "Shirring," or "gathering," means exactly the same thing as is meant by the words as used by the dressmaker. Thread and needle are run in and out of the goods in a straight line near the edge, and then the thread is drawn until the material is thrown out into irregular pleats. To fasten the shirred material on the wall furring is provided wherever the joints come and the pieces are tacked in position; cord, gimp, or some other material being employed to finish off with, and the section is taken from the frame and is nailed in its position on the wall.

MODERN WOVEN WALL COVERINGS.

Woven fabrics have, from very early times, played a prominent part in the covering and decoration of walls. The Oriental tapestry,

and the painted cloth of the 14th and 15th centuries, well deserve the admiration they have received. It will be generally conceded also that woven fabrics, aside from the artistic possibilities which they present, are most admirably adapted to the purpose of wall covering. Their strength, durability, and pleasing surface are all qualities which are desirable in the highest degree. The surface, whether it be plain or decorated, is not easily defaced, as is the case with fresco or relief work executed in stucco. As a material for painting, nothing has been found by artists which is as desirable. Canvas has been used for this purpose from very early times, even to the present day.

Notwithstanding the fact that woven fabrics have been used for so long a period as wall coverings, they have some properties which have prevented them from holding their position in general favour, particularly in competition with the wall-papers of recent times.

FIG. 139.—TYNECASTLE. The Tynecastle Co.

Silks and satin brocades, as well as plushes, velvets, and a great many other fabrics have been used, and are still used with most pleasing effect. They are usually stretched on frames or padded like upholstery. The use of such fabrics must necessarily be restricted. In the first place they are very expensive, and for this reason alone can find only limited use. The great trouble, however, lies in the fact that they are not only easily soiled; but it is almost impossible to cleanse them. Their use, therefore, comes in direct conflict with all modern ideas of sanitation. It is certainly a fact that very beautiful decorations can be produced with fabrics loosely placed on the wall. It would be foolish to argue for an instant that the Oriental tapestries and wall coverings, which have excited the admiration of all people of taste for centuries, are not to be considered the most beautiful of all materials which have been used for this purpose; but it must be

admitted at the same time that they have very serious defects which would prevent their general use. These defects have been such as to cause in some countries almost complete substitution of paper for cloth as a wall covering. On the Continent, hand-printed or stencilled burlaps, made from jute fibre, have been used extensively. It has been customary to simply stretch these fabrics and to tack them to the wall. Some very attractive work has been done in this way, but the method has not proved generally satisfactory for several very good reasons. The fabrics so used are generally open in their texture, and it is by no means easy to fasten them properly and smoothly to the wall. They are in almost all cases very loosely woven. In this condition they are apt to form an ideal nest for the multiplication of vermin, the lodgment of germs of all kinds, and the collection of dust. It has been found, therefore, very desirable to so prepare these fabrics as to preserve their beauty, durability and strength, at the same time obviating the difficulties heretofore existing in hanging them, and furthermore, to so prepare the goods that they will not be open to the objections mentioned above.

Some few years ago the hardwood finish for interiors came into general favour in the United States. It was a style, fad, or whatever we may wish to call it, at first; but it proved to be one of those styles which have so many advantages appreciated by persons of taste and judgment that it was soon evident that the style had come to stay.

It would seem that the revival of the use of woven wall coverings is destined to prove as popular and as permanent as the custom of using a natural wood finish. Neither is new. Both, however, have been comparatively recently revived. The revival of the extended use of woven wall coverings is one of the latest developments in the art of interior decoration; but it is already apparent to those who have given the matter careful attention, that woven fabrics for wall covering, like the hardwood finish, have certain merits other than their great artistic possibilities, which will render their use permanent.

For many years people were troubled with cracked walls and ceilings. There seemed to be no help for this annoying contingency. Who has not seen a beautiful and costly ceiling ruined by the cracking of the plaster? One of the worst places is over a chimneybreast. It is so common to see a wall cracked and the paper, or other decoration, spoiled in such places, that people have come to look on such disfigurement as a more or less necessary evil.

The application of ordinary woven fabrics to the wall very effectually hides such cracks; but there were so many objections to the use of a fabric loosely attached that the method of hanging fabrics stretched on frames or tacking them to the wall, which was at first pursued, never met with general favour. It was not until it was found that such fabrics could be adapted to the purposes and requirements of wall coverings by properly filling and sizing them, so that they could be applied by pasting to the wall, that they began to come into general use.

This matter of properly filling and sizing was by no means an easy problem. There were many requirements which had to be met. In the first place, it is necessary that the back of the goods should be filled in such a manner as would enable a paperhanger to use the goods just as he would wall-paper. The paste must not strike through and

FIG. 140.—TYNECASTLE. The Tynecastle Co.

show on the surface of the goods. The goods must adhere to the wall firmly, and not come loose and fray out at the edges. The interstices between the threads must be completely filled, so that the wall will not show through. The colours must be so dyed and fixed that they will not be easily faded.

The jute burlap seems to have led all other fabrics in popularity. As we have said, silks and satins, plushes and brocades, have been and still are used to a limited extent; and it is probable that they will maintain the same position which they have always held. Pictorial tapestries are beyond the reach of most people; and, besides, they can hardly be considered nowadays as wall coverings in the sense in which that term is generally used.

There are cotton and linen goods of various kinds, but burlap seems to have outstripped all its competitors. The jute fibre is

quite lustrous, and takes colour well. The fabric is strong, and can be had at a reasonable price. All of these advantages have contributed to its popularity. Many pleasing effects are obtained by the use of buckrams and crashes which are prepared for pasting to the wall; but a large portion of the yardage of wall fabrics now sold is composed of dyed burlaps. These goods may be had prepared, so that they can be hung as easily as wall-paper is, and in very many different colours and shades. They may be had in widths of from one to three yards. When using the wider goods, it is customary to run the goods around the room, and cut out the doors and windows. By this method all seams are avoided, there being simply one piece of goods extending from baseboard to ceiling or moulding. Many pleasing effects are produced by stencilling figures on the burlaps after they are pasted to the wall. There is here afforded great opportunity for exercising artistic taste and ingenuity.

Recently the manufacturers have placed on the market printed burlaps for the body of a wall, as well as borders and friezes. Many of these designs are very attractive and have proved quite popular.

In some cases it has been found desirable to use burlaps in conjunction with wall-papers. Beautiful effects have been produced by using a burlap dado, and covering the upper part of the wall with paper. Another method is the framing of panels in a woven fabric with paper in the middle, the fabric being separated from the paper by a delicate gold bead or moulding. Many kinds of combinations of this sort will suggest themselves to any one who is interested in the subject of decoration.

Next to burlap, prepared canvas has been the most popular woven wall covering. It is used principally for ceiling work. It forms a very good surface for any form of decoration, either relief work or painting, water colour or oil colour. Any work done on canvas is thereby rendered permanent. Many painted ceilings have been entirely spoiled by the cracking of the plaster. If the ceiling is properly sized, and then covered with prepared canvas, there will be no danger of cracks disfiguring any decoration placed upon it, provided the plaster is in reasonably good condition.

There are now on the market burlaps which are neither dyed nor decorated, but which are prepared for pasting to a plaster wall, and then, after the paste is dry, painted either with oil or water colour. These goods are less expensive than the dyed burlaps. They should, perhaps, be classed with building materials rather than with decorative

fabrics, inasmuch as they are decorated after being placed on the wall and are simply used on the wall to give it strength and durability, and to render permanent any decoration which may be placed upon it. It is necessary to give the grey plaster a thin skin coat; glue size this, and paste the goods on with an ordinary flour paste, butting the edges, unless wide goods have been used, in which case there will be no seams. A new wall so prepared cannot crack. An old wall, if patched with plaster, in time will show two cracks instead of one, but if covered with a heavy woven fabric such as prepared or lining burlap,

FIG. 141.—TYNECASTLE.
The Tynecastle Co.

it is not even necessary to fill up the smaller cracks. It is sufficient to rub down any projecting edges with sandpaper; glue size the wall, and apply the material. A wall so prepared, and simply painted with flat oil colour will present an effect similar to a stippled surface, but will be far more durable. It is evident that the surface of such a wall can be washed at any time.

We have rather hastily passed over the possibilities presented by woven fabrics from a purely artistic and æsthetic point of view. This has been done principally for the reason that we think it safe

to assume that the reader will be fully able to appreciate the depth of colour, richness and elegance of surface, and beauty of texture, which may be realised with a woven fabric. Still, in order to appreciate fully the possibilities afforded by such materials, it is necessary to see an interior which has been decorated by the use of woven fabrics as wall coverings. The colour combinations of the various fabrics which are offered on the market, are almost innumerable. When the goods are decorated after being placed on the wall, with the stencil or with the brush, there is no limit to the variety of effects which are possible. The surface is much better to work on than either paper or plaster; the background being softer and more attractive.

Finally, it might be well to call attention to the merits of the woven fabric as a background for pictures and furniture. Those who are in the habit of attending the exhibitions of paintings in our cities will notice that in almost all cases the hanging committees, which have charge of the placing of the pictures, have selected burlap as a background upon which to hang the paintings which are to be exhibited.

TYNECASTLE.

This beautiful material, which has already been referred to, consists of pressed canvas or vellum, and is made in many charming designs, a few of which are shown. In Fig. 138 is represented a frieze 18 in. deep with a half inch relief, the length of each piece being 4 ft. 6 in. It may be interesting to mention that this costs in canvas 3/- a lineal yard, and in vellum 2/3.

The frieze in Fig. 139 is 16 in. deep, has a relief $\frac{7}{8}$ in., while the length of the piece is 3 ft. $2\frac{1}{4}$ in.

The frieze shown in Fig. 140 has a depth of $14\frac{1}{2}$ in., and a length to the piece of 4 ft. 8 in., the relief being $\frac{9}{16}$ in.

Fig. 141 shows a small section of Adams' ceiling in Tynecastle, fails, however, to convey an idea as to the appearance of the ing as a whole, at the same time is useful in showing the ornament.

Palma Cream. This is an enamel which may be used very successfully upon damp walls. Three coats given upon a plastered surface will provide an excellent foundation for the paperhangings.

PEGAMOID WALL PAPERS.

This is a process invented some time ago by which most kinds of wall-paper can be rendered waterproof and hygienic, without interfering with their appearance, excepting so far that it distinctly tends to improve it. The process consists of applying a transparent, very tough, and absolutely waterproof material to the surface of the

FIG. 142.—SHOW-ROOM, INSTITUTE OF HYGIENE.
Decorated with Pegamoid Wall-Paper.

paper, so that it is rendered quite impervious to water, and may therefore be repeatedly cleaned or can be disinfected by means of chemicals, the use of which has no detrimental effect upon the surface of the paper. The process possesses the further advantage that papers treated by the Pegamoid brand process retain their colour for a longer period than those which are not so treated. From a hygienic point of view the advantage is very great, and the cost of a paper so treated

is not greater in the end, because it will last so very much longer; in fact, if the surface is treated with soap and water periodically the paper will last for many years. The illustrations in Figs. 142 and 143 represent the show-room of the Institute of Hygiene and the ground floor of the same building, both of which are decorated with Pegamoid brand papers.

FIG. 143.—GROUND FLOOR, INSTITUTE OF HYGIENE.
Decorated with Pegamoid Wall-Paper

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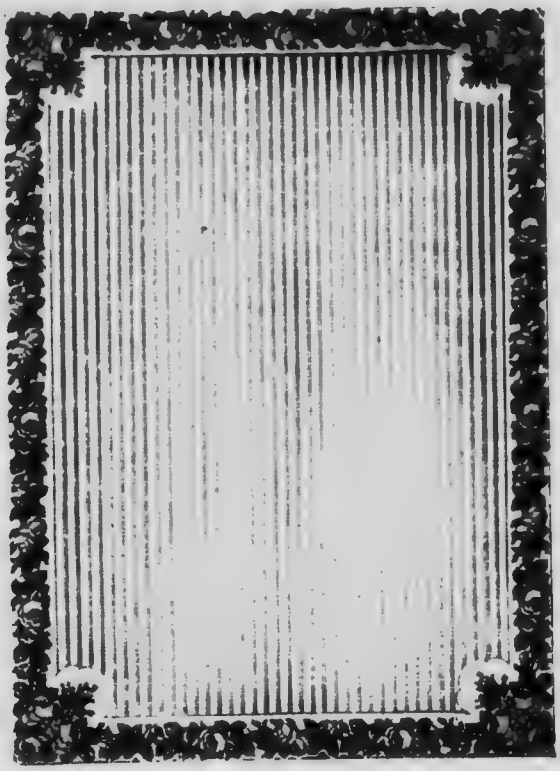

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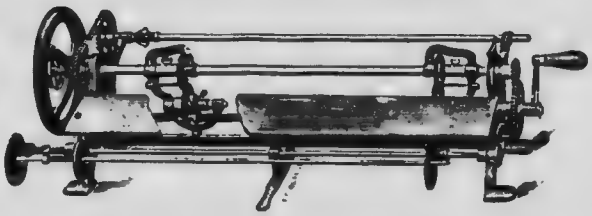

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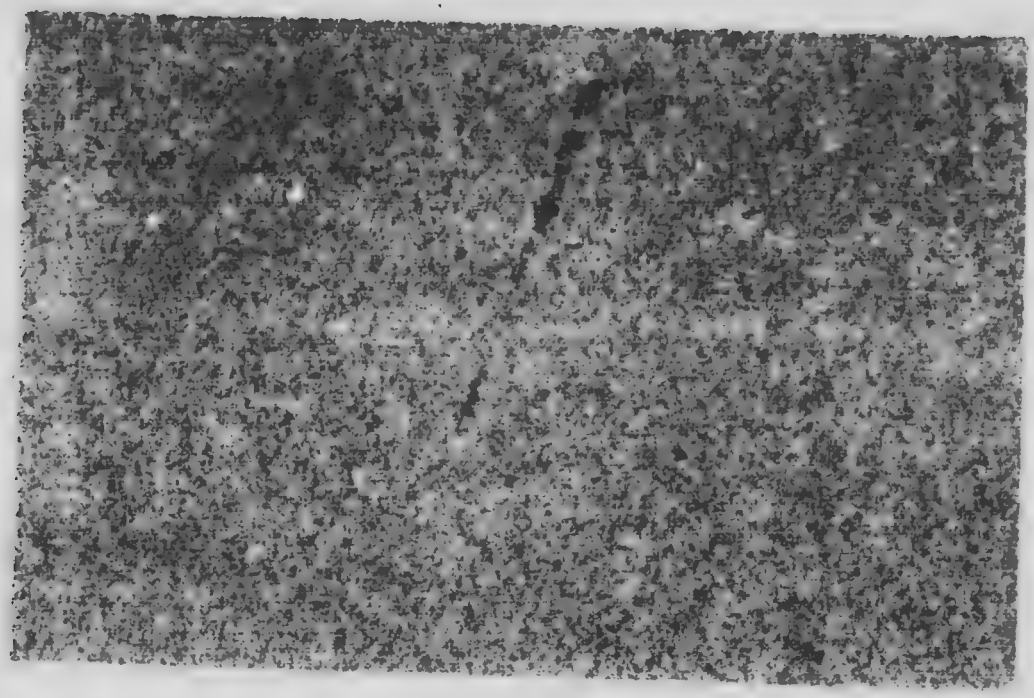

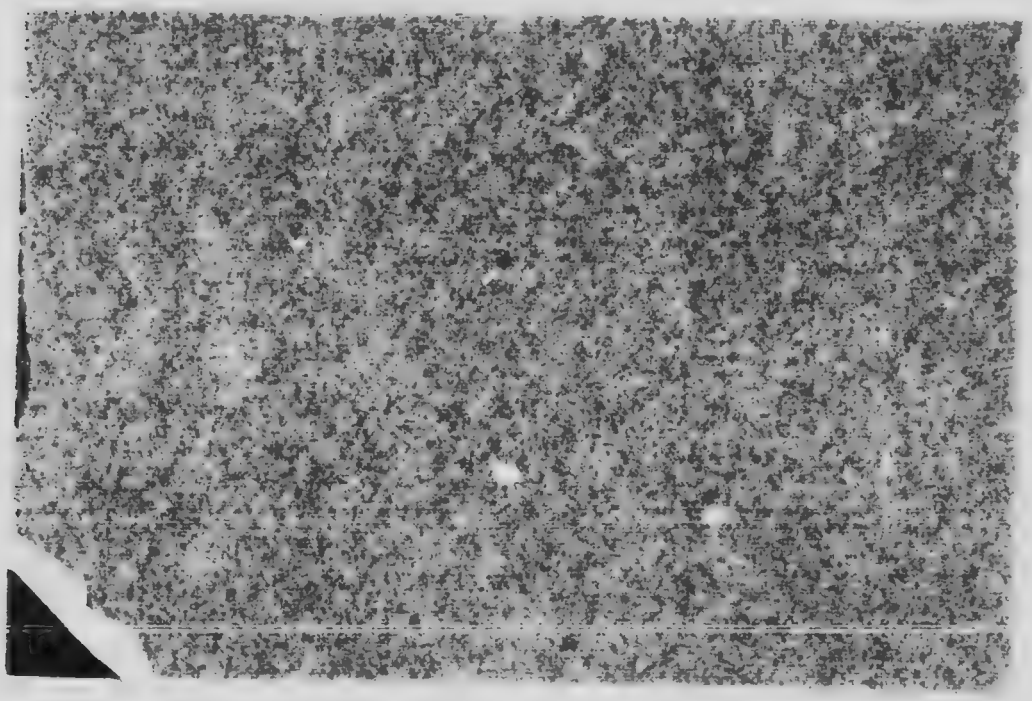

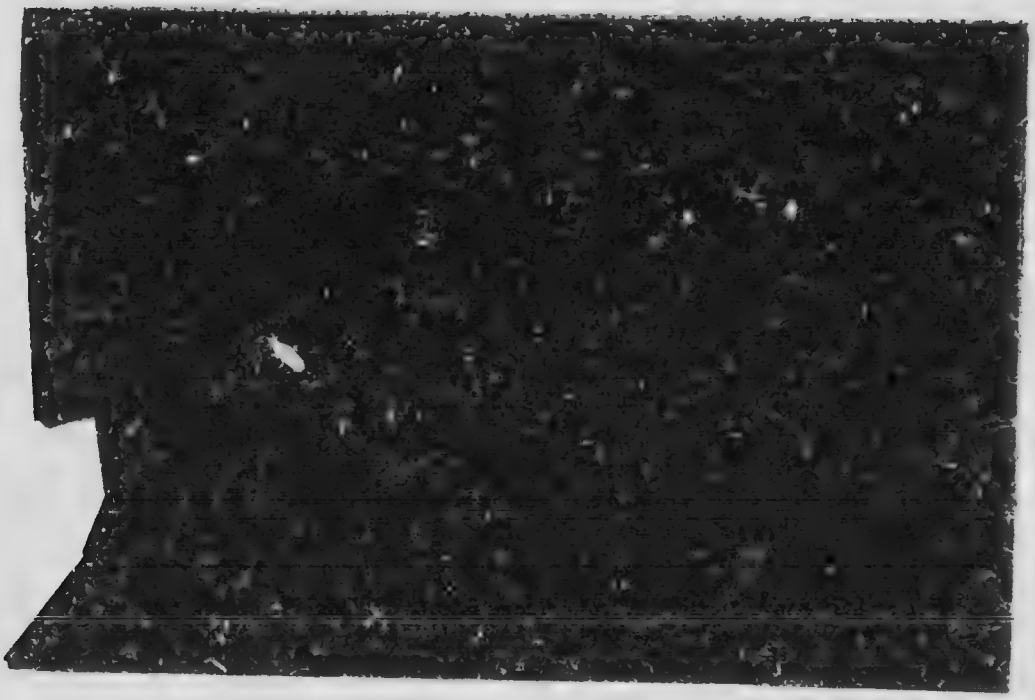

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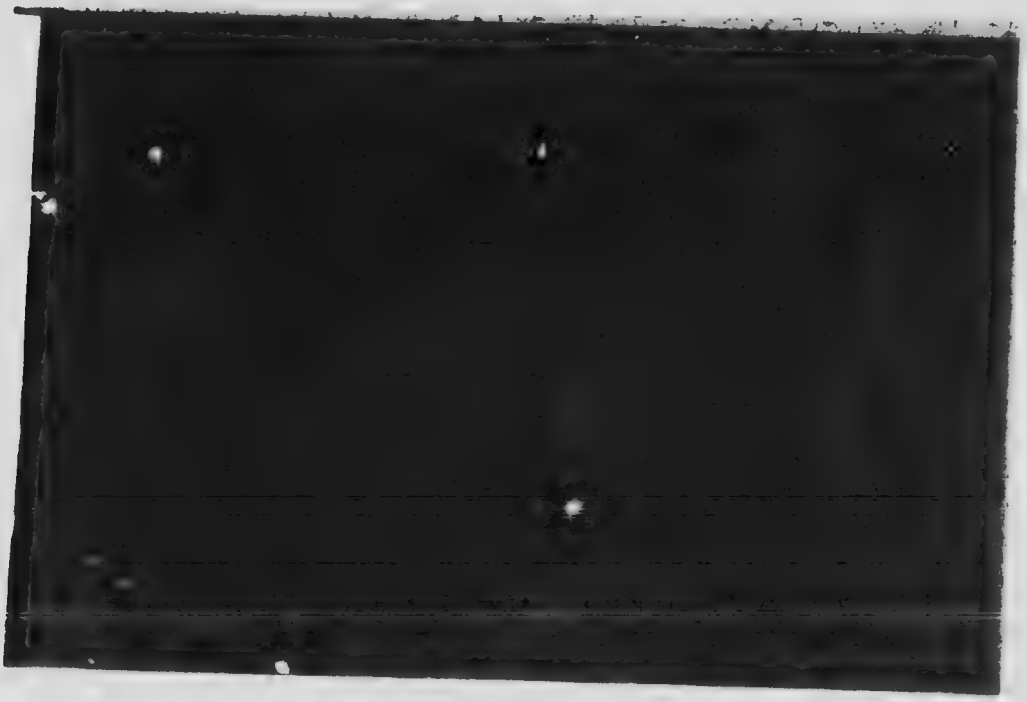

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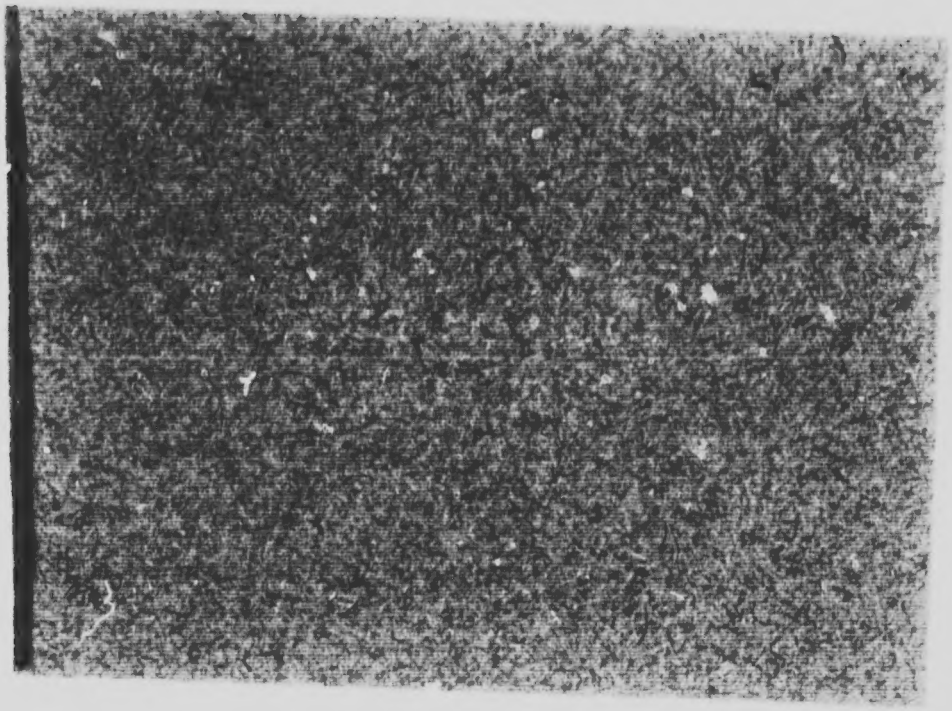

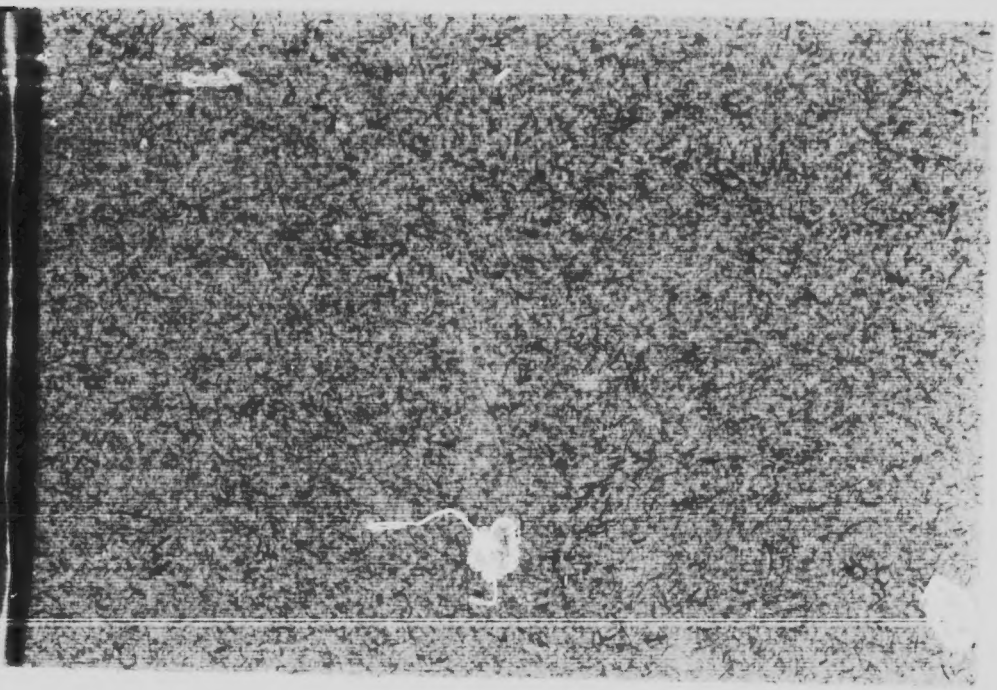

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